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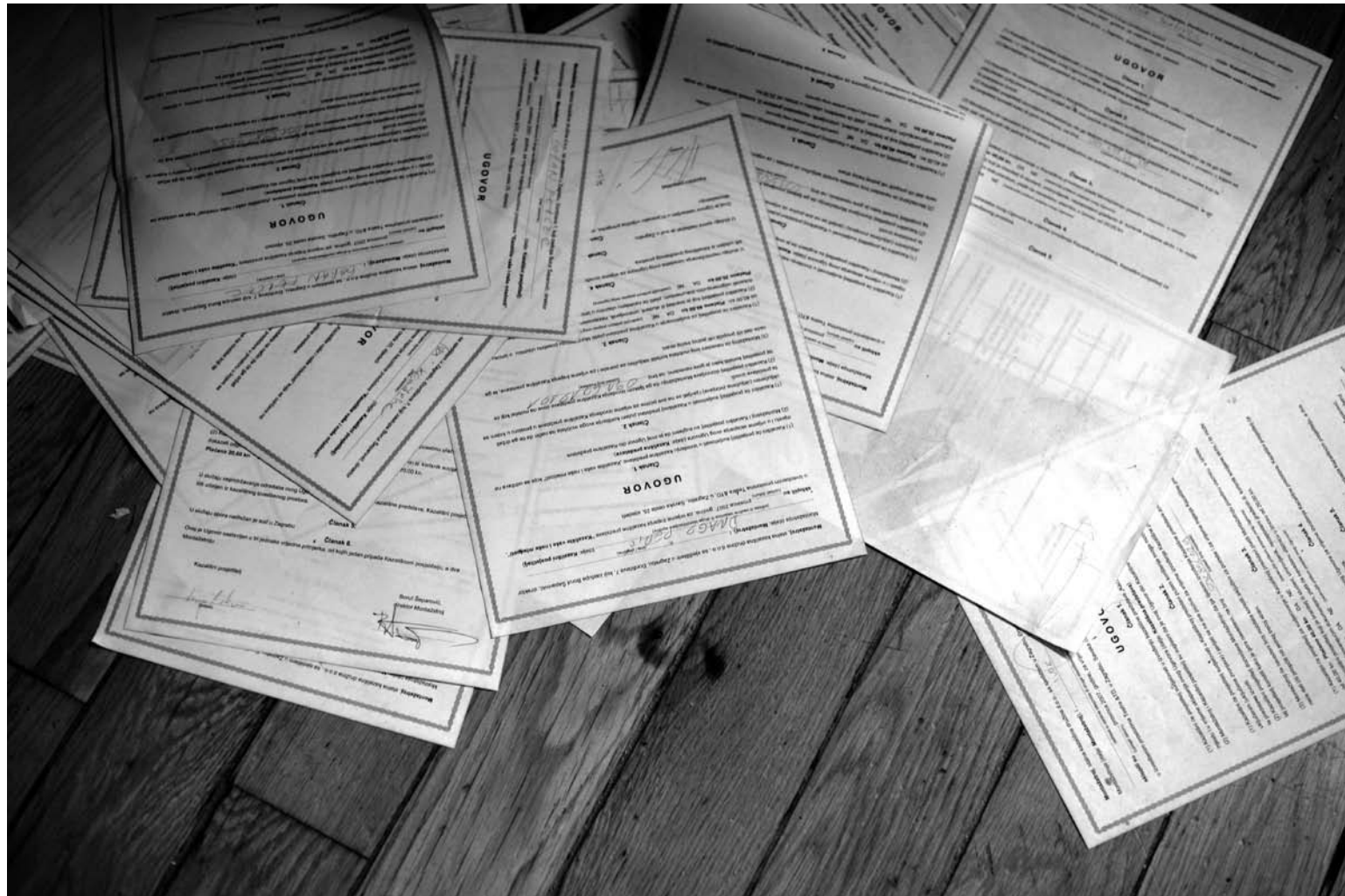
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Montažistoj: Kazalište vaše i naše mladosti, Teatar &TD, Zagreb, 2008.

Tekst vaše i naše mladosti

Jasna Žmak

Kao četiri moguća početka ovog teksta, nudim četiri fragmenta tekstova na različite načine vezanih uz *Kazalište vaše i naše mladosti*:

- Fragment kritike *Kazališta vaše i naše mladosti* Helene Braut objavljene u Vjesniku
- Prvi članak *Ugovora* korištenog kao dio izvedbe *Kazališta naše i vaše mladosti*
- Jednu od desetak e-mail poruka korištenih za najavu *Kazališta vaše i naše mladosti*
- Ulomak teksta *Vrijeđanje publike* Petera Handkea koji je djelomično korišten kao tekstualni predložak *Kazališta vaše i naše mladosti*

Svaki od tekstova može biti ishodišna točka za čitanje. Čitatelj odlučuje o odabiru početne točke (nedoumicu može riješiti bacanje kocke). Svoj tekst gradim kao komentar tih fragmenata. Zbog specifične strukture projekta o kojem je ovdje riječ, taj sam tekst strukturirala na sličan način, umećući u njega tekstualne hiperlinkove, poveznice kojima se njegova linearna struktura razbija, kojima se omogućuje mobilnost unutar teksta.

- **Fragment kritike *Kazališta vaše i naše mladosti* Helene Braut objavljene u Vjesniku**

Ponajbolji dio predstave jest kad se ona raspada, pod kišom kakofonije zvonjave telefona u publici, koji za razliku od uobičajenih teatarskih pravila - smiju zvoniti. Nepoznat netko tjera gledatelje na najglasnije izgovaranje rečenica: "Vaša želja za spektaklom neće biti zadovoljena", suzujući i kritizirajući krug gledateljeva očekivanja, rugajući se autoreferencijalno poetici samih performera. Predstava strogo policijski nadgledana, raspada se spontano, novac se vraća publici i zaista se može reći kako gotovo dva sata provedena u teatru prolaze u svojevrsnoj lagodi.¹

- **Prvi članak *Ugovora* korištenog kao dio izvedbe *Kazališta naše i vaše mladosti***

Članak 1.

(1) Kazališni će posjetitelj sudjelovati u izvođenju kazališne predstave "Kazalište vaše i naše mladosti" koja se održava na mjestu i u vrijeme sklapanja ovog Ugovora (dalje: **Kazališna predstava**).

(2) Montažstroj i Kazališni posjetitelj su suglasni da je ovaj Ugovor dio Kazališne predstave.²

- **Jedna od desetak e-mail poruka korištenih za najavu *Kazališta vaše i naše mladosti***

marketinski event koji kazališnu predstavu koristi kao svoj temelj — ovo nije placeni oglas za cocktu! ovo je placeni oglas za tele2! 'mario'³

- **Ulomak teksta *Vrijeđanje publike* Petera Handkea koji je djelomično korišten kao tekstualni predložak *Kazališta vaše i naše mladosti***

Ovaj komad je predgovor. To nije predgovor nekom drugom komadu, već predgovor onome što ste vi radili, što radite i što ćete raditi. Vi ste tema. Ovaj komad je predgovor temi. To je predgovor vašim običajima. To je predgovor vašim činima. To je predgovor vašoj pasivnosti. To je predgovor vašem ležanju, vašem sjedenju, vašem stajanju, vašem kretanju. Ovo je predgovor igrama o ozbiljnosti vašeg života. To je i predgovor vašim budućim posjetima teatru. To je predgovor svim ostalim predgovorima. Ovaj komad je theatrum mundi.⁴

¹ Zanemarujući subjektivan ton odabranog fragmenta, bitno je iz njega izdvojiti nekoliko krucijalnih momenata koji upućuju na problemsku orijentaciju *Kazališta naše i vaše mladosti* (dalje: Kazališna predstava). Ukazivanje na raspadanje predstave moguće je tako dovesti u vezu s Pavisovim definiranjem postmodernog teatra koji po njemu "sadrži momente i postupke u kojima se čini da se sve raspada pod prstima osobe koja misli da u ruci drži konce i ključ predstave" (Pavis, Patrice: *Pojmovnik teatra*, str. 274, ADU&CDU&Izdavanja Antibarbarus, Zagreb, 2004.). Ukoliko se potonja teza primijeni na Kazališnu predstavu, dvojbena su najmanje tri glagola – činiti se, misliti i držati. Naime, u Kazališnoj predstavi nisu prisutni momenti u kojima se čini da se sve raspada već jednostavno momenti u kojima se sve raspada. A osoba odgovorna za to, autor i redatelj Kazališne predstave Borut Šeparović, pri tome zna da u ruci ne drži konce i ključ predstave (sve to, naravno, ne udaljava Kazališnu predstavu iz domene postdramskog teatra već ga u toj poziciji dodatno učvršćuje). Naime, iako on do određene mjere diktira i upravlja kompleksnim zbivanjima koja čine Kazališnu predstavu, upravo zbog njihove kompleksnosti i stanovite mjere neizvjesnosti koja ih karakterizira, njegova je uloga svedena na ulogu moderatora (sličnost odabrane riječi s riječju "manipulator" nije slučajna). Istina, Kazališna predstava sadrži određenu dozu mišljenog raspadanja koje je i dopušteno unutar dobro osmišljenih pravila, no puno je intrigantnija doza potencijalnog raspadanja koje predstava nosi u sebi, mogućnost kršenja dobro osmišljenih pravila, izmicanja kontrolnim mehanizmima.

A iskorištavanje tog potencijala nije u rukama Montažstroja... Kazališni posjetitelj tako "stječe iskustvo u kolikoj mjeri ono što doživljava ovisi ne samo o njemu, nego i o drugima" (Lehmann, Hans-Thies: *Postdramsko kazalište*, str.134, CDU&TkH, Zagreb, Beograd, 2004.). Drugim riječima, Montažstroj ovdje kao da manifestira egzistencijalnu tjeskobu Kazališnog posjetitelja, razotkriva mu ograničenja na koja pristaje kad stupa u ulogu Posjetitelja, omogućuje mu da sâm njima operira; Montažstroj ne više nego suptilno sugerira da je car zapravo gol.

"Predstava počinje formalnim ulaskom u veliku dvoranu Teatra &TD, ali nakon toga ... metastazira po svim prostorima kazališta u Savskoj" (Igor Ružić, www.radio101.hr). Već u tom metastaziranju očituje se jedan aspekt raspadanja predstave. U Kazališnoj predstavi tako postoje čak četiri prostora izvedbe u kojima se simultano održavaju različiti dijelovi iste predstave. No iako je među njima uspostavljen hijerarhijski odnos, oni su svi u odnosu međusobnog potvrđivanja zbog kojeg bi bilo nemoguće ukinuti bilo koji od prostora izvedbe bez narušavanja cijele strukture Kazališne predstave. Kazališni posjetitelji ograničeni su u kretanju među njima, odnosno vlastitim odlukama uvjetuju svoje pozicioniranje u jednom od prostora, a mogu odlučiti i u cijelosti napustiti prostor Teatra &TD odnosno Kazališnu predstavu uopće. Pozornica, u smislu povišene platforme na kojoj inače nastupaju izvođači, egzistira samo u jednom prostoru izvedbe, uvjetno rečeno, onom primarnome. Posvetimo se zato najprije njemu.

U Kazališnoj predstavi, izuzev prvih dvadesetak i zadnjih desetak minuta, pozornica ostaje prazna.[†] Ispunjavaju ju samo svjetlo i zvuk, kvalitete koje ne zauzimaju prostor, u kojima njena praznina kao da odjekuje. Montažstroj poništava pozornicu na očigled svih. Tijekom čitavog trajanja predstave na njoj se ne pojavljuje nijedan izvođač, izuzev prvih dvadesetak minuta te u trenutku potpisivanja Ugovora kada se na pozornici pojavljuje i dio Kazališnih posjetitelja. Da se izbjegnu daljnji pokušaji definicije po negaciji: Kazalište vaše i naše mladosti predstava je koja se izvodi iz publike, predstava je koju izvodi publika. Iako je na programskoj knjižici navedeno dvadeset izvođača, većina Kazališnih posjetitelja neće ih vidjeti ni polovicu.**

Za eksplikaciju daljnjeg toka Kazališne predstave valjalo bi preformulirati sljedeću rečenicu iz odabranog fragmenta: "nepoznat netko tjera gledatelje na najglasnije izgovaranje rečenica" u "nepoznat netko naziva Kazališne posjetitelje na mobilne telefone te ih moli da glasno izgovaraju rečenice". Rečenica citirana u prvom fragmentu, naime, samo je jedna od mnogih koje Kazališni posjetitelji, sukladno Ugovoru koji su potpisali pristajući na sudjelovanje u izvedbi Kazališne predstave, izgovaraju.² Dakle, nema govora o prisili ili ucjeni, navedeni modus operandi definiran je Ugovorom. Iz potpisanog je Ugovora osim toga jasno da je taj nepoznat netko upravo osoba s koncima u rukama, u Ugovoru predstavljena kao zastupnik i direktor Montažstroja. Ipak, za većinu Kazališnih posjetitelja Borut Šeparović ostaje skriven.** Za većinu Kazališnih posjetitelja Borut Šeparović figurira u ulozi Big Brothera s kojim su potpisali Ugovor. Njegov se glas tek sporadično čuje iz malog zvučnika walkie-talkiea, njegov glas ostaje glas bez tijela, kao što to uostalom ostaju i glasovi izvođača koji dopiru iz zvučnika mobitela. Time "nastaje zbilja 'bezmjesnih' glasova" (Lehmann, Hans-Thies: *Postdramsko kazalište*, str.208, CDU&TkH, Zagreb, Beograd, 2004.) koji u ovom slučaju ne podsjećaju na smrtnost (što je jedna od "opcija" koju Lehmann nudi za objašnjavanje iskustva slušanja bez gledanja), nego omogućuju kreiranje efekta sveprisutnosti Big Brothera.

Nedodirljivost Boruta Šeparovića kao Velikog Brata potencirana je činjenicom da delegira obje funkcije kojima manipulira Kazališnim posjetiteljima: komunikaciju delegira na pojedine izvođače, a nadgledanje na zaštitare. To je zapravo oblik outsourcinga, još jedne prakse kapitalističkog poslovanja koju Montažstroj perpetuira.³ Delegiranje se događa i u sferi izvođenja, pa tako izvođači izvođenje koje je inače, pragmatički rečeno, njihov posao, prenose na Kazališne posjetitelje. Funkcija izvođača

ovdje je minimizirana na posredničku ulogu između redatelja i gledatelja. Oni Kazališnim posjetiteljima stavljaju riječi u usta, govore im što da govore, počesto i kako da to čine. Na taj način Montažstroj doslovno "odvodi dimenziju unutarstenske osovine komunikacije preko ruba nestanka kako bi se druga, osovina theatrona, koja označava komunikaciju između pozornice i mjesta gledaoca, forsirala i potencirala do nove kvalitete kazališta." (Lehmann, Hans-Thies: *Postdramsko kazalište*, str.166, CDU&TKH, Zagreb, Beograd, 2004.) Ovdje je sve komunikacija, ali ne komunikacija između pozornice i gledatelja, kako to postavlja Lehmann, već izvođača i Kazališnih posjetitelja. Metonimijska veza izvođač-pozornica ovdje ne funkcionira. Posljedica je toga da Kazališni posjetitelj postaje izvođač drugog stupnja, on ponavlja ponovljeno. (Da ironija bude veća, on ponavlja, vrlo vjerojatno to ni ne znajući, rečenice iz Handkeovog teksta *Vrijedanje publike*.) Redatelj preko izvođača režira gledatelja. Implikacije koje navedeni koncept ima u kazališnom smislu dvoznačne su. Naime, iako dolazi do značajnog rekonfiguriranja uloge Kazališnog posjetitelja, iako on, usudujem se reći, napokon izvodi Kazališnu predstavu, on u tom izvođenju nije autonoman, on i dalje slijedi instrukcije odozgo. On istovremeno uživa slobodu kakvu do sada nikada nije imao. S druge je strane ograničen kao nikada do sada. Slična dvoznačnost karakterizira i ulogu redatelja: Montažstroj provodi klasičnu zapovjednu liniju kojom se demonstrira nadmoć redatelja, njegovo mjesto na vrhu piramide. No, istovremeno pod prijetnjom njena raspadanja, ugrožava se i pozicija redatelja koji je, paradoksalno, inicirao raspadanje, ili, bolje rečeno, naznačio ga kao mogućnost.¹

² Kada De Marinis navodi specifične sastojke Kazališnog sustava recepcijskih preduvjeta, skup "činitelja što utječu na kognitivno, emocionalno i pragmatičko ponašanje gledatelja" (De Marinis, Marco: Razumijevanje kazališta, obrisi nove teatrologije, str. 30, AGM, Zagreb, 2006.), kao njima nadređeni termin navodi "Temeljnu kazališnu pretpostavku na kojoj se zasniva Ugovor o povjerenju između gledatelja i pozornice koji se pak može sažeto izreći tvrdnjama tipa 'U kazalištu smo' ili sličnim" (De Marinis, Marco: *Razumijevanje kazališta, obrisi nove teatrologije*, str. 30, AGM, Zagreb, 2006.). Kako De Marinis nastavlja, upravo zahvaljujući uspostavi te Temeljne pretpostavke gledatelj može "aktivirati dvostruki fiktionalni režim predstave" (De Marinis, Marco: *Razumijevanje kazališta, obrisi nove teatrologije*, str. 31, AGM, Zagreb, 2006.), odnosno uopće postati gledateljem u pravom smislu riječi.

Način na koji Montažstroj operira s tom Temeljnom pretpostavkom doslovno je doslovan: Kazališnom posjetitelju **nudi** potpisivanje Ugovora kojim se ne regulira taj odnos između gledatelja i pozornice, kako je to formulirao De Marinis, već izvođača, što je bitna distinkcija jer metonimijska veza izvođač-pozornica koju De Marinis podrazumijeva, u *Kazalištu vaše i naše mladosti* ne funkcionira.¹ Ovdje se taj inače prešutni dogovor materijalizira i to upravo na pozornici, na sceni, što je samo jedan od mehanizama kojima Montažstroj tu scenu desakralizira. † Osim toga, potpisivanjem navedenog Ugovora svaki je Kazališni posjetitelj vlastitim pristankom prihvatio, potvrdio i reaktivirao vlastitu poziciju i **ulogu** u uspostavljanju kazališne konvencije kao "sporazuma između autora i publike kojim je utvrđeno da autor sastavlja i uprizoruje svoje djelo prema pravilima koje publika poznaje i prihvaća" (Pavis, Patrice: *Pojmovnik teatra*, str. 200, ADU&CDU&Izdavanja Antibarbarus, Zagreb, 2004.).

Ovdje je bitno ukazati na dva konstitutivna, međusobno povezana momenta u potpisivanju Ugovora. Prvo, pred svakog je Kazališnog posjetitelja postavljena mogućnost izbora – potpisati ili ne. Nema dakle govora o prisili ili ucjeni. Prihvaćanje ili neprihvaćanje ugovorenih uvjeta jednako je legitiman postupak. Logično, konzekvenca neprihvaćanja uvjeta jest nemogućnost daljnjeg **sudjelovanja** u Kazališnoj predstavi. Iako se ta nemogućnost sudjelovanja kasnije otkriva prividnom*, njena geneza potječe iz De Marinisove linije mišljenja u kojem je općeniti preduvjet recepcije upravo usvajanje Temeljne kazališne pretpostavke, ovdje bukvalno prezentirane u obliku Ugovora; nepristanak na uspostavljanje konvencije znači nemogućnost sudjelovanja, što Montažstroj ponovo radikalizira pa su tako svi Kazališni posjetitelji koji ne pristaju na Ugovor fizički udaljeni iz dvorane, ovaj put i uz primjenu sile.¹ Druga bitna stavka Ugovora, kao i svakog drugog ugovora, utvrđivanje je prava i obveza strana koje ugovor potpisuju. Već i sam spomen potpisivanja ugovora, još k tome u kombinaciji s kazalištem, evocira faustovski motiv, ideju prodaje duše Vragu. U spoju s poimanjem današnje kulture kao kulture konzumerizma, što je stanovište koje Montažstroj prisvaja³, taj se motiv analogijom i ovdje može iskoristiti kao metafora u kojoj obličje Vraga preuzima sam autor, redatelj Kazališne predstave, dok se Kazališni posjetitelj svodi na broj, ali ne bilo koji već broj vlastitog mobitela koji Vragu ustupa na korištenje. Pravila na koja on pristaje unaprijed su utvrđena, članci Ugovora definirani su bez njegove prisutnosti, on zapravo potpisuje "na slijepo". Iako je njegova uloga definirana kao uloga nekoga tko "sudjeluje u izvođenju kazališne predstave", a ne nekoga tko izvođenju samo prisustvuje, što bi odgovaralo klasičnoj teatarskoj paradigmi, dakle iako se odlučuje na participaciju naspram pasivnosti, dominantna crta njegove uloge ostaje poslušnost. Potpisivanjem Ugovora on se predaje u ruke Montažstroju for better or for worse.

Zanimljivo je ono što u Kazališnoj predstavi slijedi jednom kada je Temeljna pretpostavka zadovoljena, kada je Ugovor potpisan. Naime, umjesto da nastupi "aktivacija dvostrukog fiktionalnog režima predstave" kojom se u odnos stavljaju "stvarna zbiljnost izvedbe s različitim razinama prikazivanja i značenja koje predstava na njima gradi" (De Marinis, Marco: *Razumijevanje kazališta, obrisi nove teatrologije*, str. 31, AGM, Zagreb, 2006.), dolazi do dokidanja te nadogradnje različitih razina, nema mjesta fikciji, sve što (pre)ostaje je ogoljena zbiljnost.⁴

Ako se izuzme kratki dramski intro Kazališne predstave[‡], navedeni Ugovor, po jedan za svakog Kazališnog posjetitelja koji je na njega pristao, jedan mobitel i nepoznata, ali oveća količina novaca, jedini su predmeti koji se u nekom od momenata Kazališne predstave pojavljuju na sceni. Radi se o stvarnom papirnatom, a ne kazališnom[†] novcu, o stvarnom mobitelu, mobitelu (s) kojeg je moguće nazvati, o stvarnim ugovorima, ovjerenima potpisom te u nadležnosti suda u Zagrebu. Njihova je “težina” realna, njihova vrijednost i funkcionalnost nisu iluzorne, protežu se van scene na kojoj se pojavljuju. Oni važe, oni funkcioniraju i u svakodnevnom životu. Jedina semiotizacija kojoj oni podliježu je ona kojoj su već podlegli u stvarnosti. Ta njihova stvarnosnost potvrđuje da “ovo nije igranje lutkama”.

Upravo je to jedna od premisa zbog kojih je Kazališna predstava “predstava koja počinje puno prije dolaska u kazalište i ne završava odlaskom iz njega”. No implikacije koje navedena tvrdnja izaziva (izvorno plasirana kao jedna od programatsko-marketingških poruka Montažstroja) mnogo su dalekosežnije. S jedne strane, ta je izjava nastavak Duvignaudove misli po kojoj “društvo pribjegava kazalištu svaki put kad želi potvrditi svoje postojanje ili izvršiti odlučan čin kojim ga problematizira” (De Marinis, Marco: *Razumijevanje kazališta, obrisi nove teatrologije*, str. 121, AGM, Zagreb, 2006.) s bitnom promjenom koja se ogleda u zamijeni pozicija društva i kazališta.⁴ Kao drugo, to širenje Kazališne predstave van kazališnog vremena i prostora odnosi se i na virtualni život Kazališne predstave prije i poslije njenog kazališnog života, na njenu *www* egzistenciju.³

³ “Sve je počelo prije nekoliko tjedana, kad su na e-mail adrese domaćih kulturnjaka počele stizati poruke s naslovom Kazalište vaše i naše mladosti (dalje: Kazališna predstava). Kratkim rečenicama poznate kazališne face opisivale su ... neki izvedbeni čin, u skladu sa svojim inače prepoznatljivim načinom izražavanja.” (Igor Ružić, *www.radio101.hr*) Bilo je tu i namjernih zavođenja na krivi put, kao potpis same naše epohe. (Cjelokupan popis spomenutih poruka, poslanih i neposlanih, dostupan je na web stranici *www.montazstroj.com*.) Iako je svaka poruka nosila točno ime i prezime pošilatelja, ubrzo je postalo jasno da se radi o porukama generiranim od strane Montažstroja koji se glede detektiranja njihova porijekla poslužio strategijom svaka je sličnost sa stvarnim osobama slučajna. Slično poigravanje osobnim imenima nastavljeno je i za vrijeme fizičke izvedbe Kazališne predstave kada su se Sven Medvešek i Vili Matula, svatko u “svojem” prostoru izvedbe¹, predstavili kao “Borut Šeparović, autor i redatelj Kazališta vaše i naše mladosti”. Osim toga, samo ime Kazališne predstave derivirano je iz reklamnog slogana za osvježavajuće gazirano piće. Lažno predstavljanje i preuzimanje tuđeg identiteta principi su koji leže u temelju dramskog kazališta, koji se afirmiraju svaki put kada dramski lik, a ne izvođač, stupi na scenu. Umjesto da ih iskoristi na predstavljačkoj bazi, Montažstroj ih vadi iz navedenog konteksta dramskog teatra te vješto koristi kao tehnike samopromocije.

Zanimljiva je pri tome dvojakost sfere u kojoj djeluju te e-mail poruke: one istovremeno zvuče kao reklamni slogani, dio pomno smišljene marketingške kampanje (dojam koji se pojačava uviđom u listu sponzora i pokrovitelja Kazališne predstave), a s druge strane u sebi sadržavaju i kvalitetu svojevrsnog kazališnog manifesta, programatski karakter ponekad gotovo proročkog tona kojim je Kazališna predstava u medijima najavljivana i kroz druge kanale (intervjui, konferencije za tisak, novinske izjave). Osim što se navedenim metodama kreirao obzor očekivanja kod Kazališnih posjetitelja (uvijek zahvalan materijal za manipulaciju), a uzimajući u obzir reputaciju Montažstroja (što je također nezanemariv aspekt), takvim prisvajanjem marketingških strategija stvorila se fama, stvorio se temelj za aplikaciju word of mouth marketinga koji se i u 21. stoljeću pokazuje kao najefikasnija promotivna procedura, što je ovdje i potvrđeno rasprodajom dosadašnjih izvedbi Kazališne predstave.

Ta se fuzija kazališnih i marketingških metoda ogleda i u primjeni postupka modifikacije na Kazališnu predstavu (koja tako stupa na mjesto Proizvoda), a koji se pokazao nužnim u tako kratkom periodu od tri dana koliko je Kazališna predstava igrana. U suvremenim uvjetima poslovanja, što zbog konkurencije, a što zbog očekivanja Potrošača (funkcija koju ovdje obavljaju Kazališni posjetitelji), nužna su konstantna ulaganja u razvoj proizvoda koji se uvijek odvodi korak dalje. Difference feeds capitalism. Naravno, već i zbog svog specifičnog koncepta Kazališne predstave svaka njezina izvedba predstavlja značajan odmak od one prethodne. No to ne isključuje nužnost modifikacije nekih njezinih aspekata kojima se i donekle upućeni Kazališni posjetitelji/Potrošači pretvaraju u neupućene, čime se Kazališna predstava održava uvijek aktualnom, uvijek novom. Upravo na tu tendenciju ukazuje i opaska Aleksandra Bendera: “Možemo li uskoro očekivati i lansiranje *Kazališta naše i vaše mladosti bez šećera?*”.

Još jedna tendencija koju Montažstroj naizgled “posuđuje” od marketinga je svojevrsna personalizacija pristupa Potrošaču odnosno Posjetitelju. Marketing je odavno napustio masovan pristup tržištu i posvetio se pojedinačnom vrednovanju objekta svog interesa. Zanimljivo je u tom pogledu i De Marinisovo opažanje analogne promjene u sociološkom pristupu istraživanju kazališta: “prijelaz s pojma publike, homogenog i poprilično apstraktnog sociološkog entiteta, na gledatelja”. (De Marinis, Marco: *Razumijevanje kazališta, obrisi nove teatrologije*, str. 138, AGM, Zagreb, 2006.) Na sličan način i Montažstroj stvara dojam uspostave osobnog odnosa sa svakim pojedinim Kazališnim posjetiteljem. No dok marketing personalizaciju uvodi na početku procesa proizvodnje, već u postupku kreiranja proizvoda, Montažstroj personalizira samo kanale distribucije

odnosno komunikacije. Naravno, navedeni je postupak uvjetovan korištenjem tehničkih sredstava koja podrazumijevaju upravo osobnu komunikaciju: mobilnih telefona i internet pošte. Predispozicija za tu varljivu singularizaciju nalazi se već i u Handkeovom tekstu koji se (izuzev zadnjih nekoliko pasusa koji su u Kazališnoj predstavi ostali neiskorišteni) koristeći zamjenicu VI može shvatiti i kao obraćanje drugom licu množine i drugom licu jednine, masi i pojedincu. Osim toga, korištenjem komunikacijskih kanala po principu jedan-na-jedan puno se izravnije otvara i prostor za feedback kojeg Montažstroj provocira, npr. tražeći putem Interneta od Kazališnih posjetitelja da podijele svoje iskustvo Kazališne predstave s drugima (nekoliko je takvih iskustava dostupno na blog.montazstroj.com). Ta je "postprodajna" briga za Kazališnog posjetitelja također nasljeđe marketinga, tehnika kojom korporacije ostvaruju lojalnost Potrošača. Korištenjem mobitela također se stvara dojam stanovitog stupnja intimnosti, bliskosti; prijazan, topli ton glasa s druge strane daje nam do znanja da je nekome (Montažstroju) stalo do nas: to je i Handkeov iskaz "Vi izgledate jedinstveno".

Naravno, prisvajanjem navedenih metoda Montažstroj stupa u polje subverzivne afirmacije u smislu u kojem ju definiraju Arns i Sasse: "subverzivna afirmacija je umjetničko/politička taktika koja dopušta umjetnicima/aktivistima da sudjeluju u određenim društvenim, političkim ili ekonomskim diskursima i da ih potvrde, prisvoje ili konzumiraju dok ih u isto vrijeme potkopavaju". (Inke Arns i Sylvia Sasse, "Subversive affirmation: On mimesis as a strategy of resistance", *Maska*, br. 98/99, *Maska*, 2006.) Tako Montažstroj otvara mjesto kritici konzumerističkog postava suvremenog društva pa tako i vlastitog položaja unutar njega, kao i prije svega, položaja Kazališnih posjetitelja/Potrošača.⁴

⁴ Kazalište pribjegava društvu svaki put kad želi potvrditi svoje postojanje ili izvršiti odlučan čin kojim ga problematizira. Ova parafraza Divignaudove misli odgovara konceptu na kojem se "Kazalište naše i vaše mladosti" (dalje: Kazališna predstava) temelji. Istina je, "nema više nečeg osobito subverzivnog u tome da nas izvođač šamara stvarnošću" (Šarić, Lana: "(Umjetničke) strategije otpora", *Frakcija*, br. 42, CDU&ADU, 2007.). No ovdje nas nitko ne šamara stvarnošću. Snaga Kazališne predstave leži upravo u tome što, za razliku od *T-formancea* (prethodni projekt autora Kazališne predstave, ostvaren u suradnji s Oliverom Frlićem) koji "nudi iskustvo, koje međutim funkcionira kao umanjenica stvarnog iskustva" (Šarić, Lana: "(Umjetničke) strategije otpora", *Frakcija*, br. 42, CDU&ADU, 2007.), ona istovremeno nudi dvostruko stvarno iskustvo - stvarno iskustvo kazališnog sistema¹ i stvarno iskustvo kapitalističkog sistema³. "Kazalište koje na taj način više nije jednostavno gledateljsko, nego je društvena situacija, izmiče objektivnom opisivanju, jer za svakog pojedinog sudionika predstavlja iskustvo koje nije identično s iskustvom drugih." (Lehmann, Hans-Thies: *Postdramsko kazalište*, str.135, CDU&TKH, Zagreb, Beograd, 2004.)

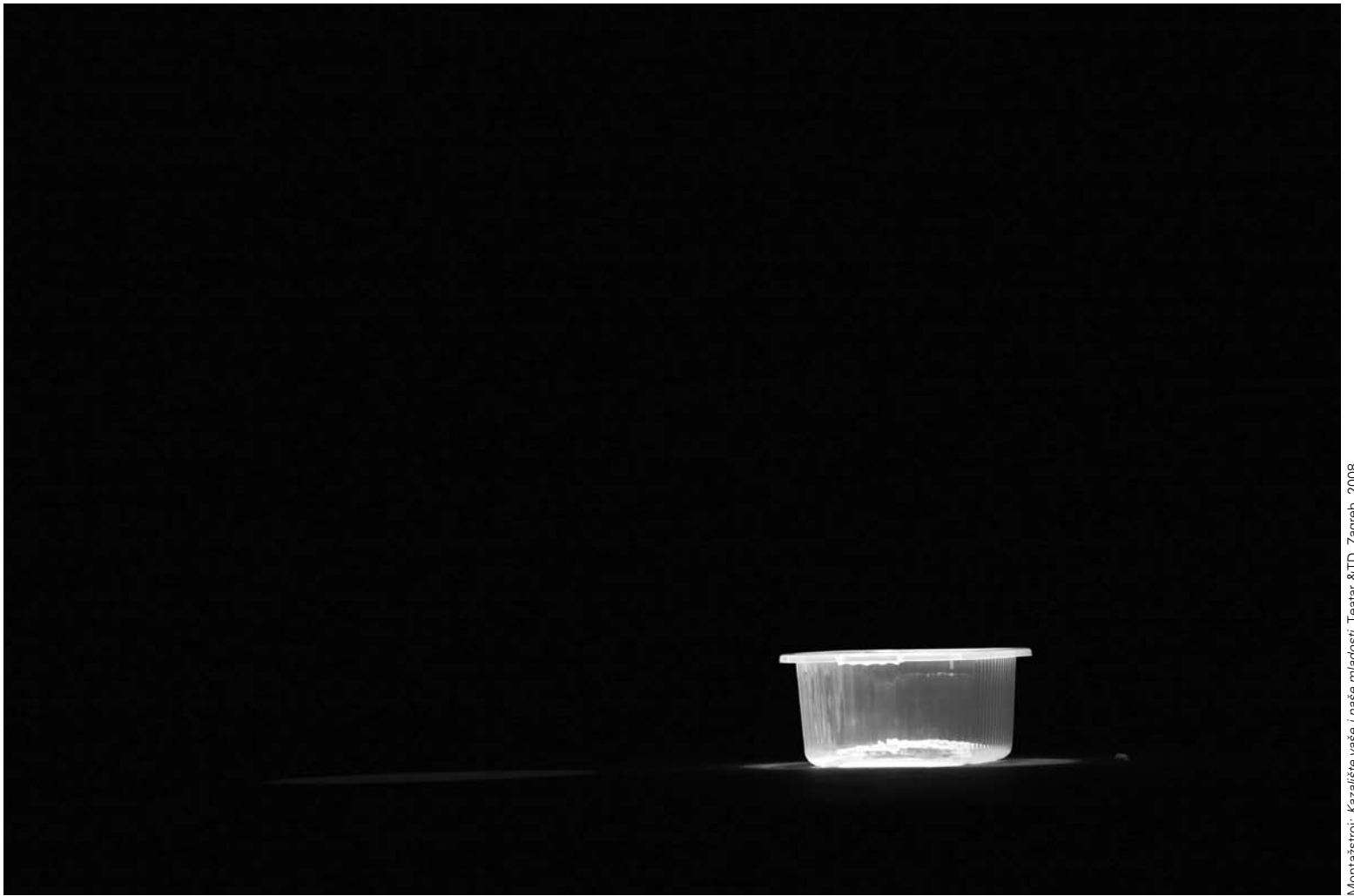
Iako je Handke Vrijedanje publike napisao godinu dana prije nego što je Debord napisao *Društvo spektakla*, on u njemu publici najavljuje: "Vaša želja za spektaklom ostat će nezadovoljena". Kako Virno ističe, "za Guya Deborda 'spektakl' je ljudska komunikacija koja je postala roba. Ono što se vidi u formi spektakla jest upravo ljudska sposobnost komunikacije, verbalni jezik kao takav." (Virno, Paolo: *Gramatika mnoštva, Prilog analizi suvremenih formi života*, str. 59, Naklada Jesenski i Turk, Zagreb, 2004.) Iako Montažstroj Kazališnu predstavu u jednom od odaslatih mejlova predstavlja kao antispektakl, ta se tvrdnja pomnijim ispitivanjem pokazuje kao namjerno zavodenje na krivi put. Naime, upravo u trenutku kada Handke stupa na scenu, odnosno kada ga se počinje izgovarati u publici, spektakl zaogrće Kazališnu predstavu. Naime, od tog trenutka Kazališna predstava egzistira upravo u domeni komunikacije, u najdoslovnijem mogućem smislu. Iako se spektakl, za promjenu, ne događa na sceni već u publici, njegova je uspostava ovdje nužna kao ultimativna posljedica korištenja subverzivne afirmacije.³

Montažstroj tako ponovnim afirmiranjem dokazuje tezu da "nama ne nedostaje komunikacija, naprotiv imamo je i previše." (Gilles Deleuze & Félix Guattari prema Michael Hardt i Antonio Negri: *Imperij*, str. 325, Multimedijalni institut&Arkzin, Zagreb, 2003.). Onaj drugi dio te teze, činjenicu da nam "nedostaje otpor sadašnjici", može se smatrati svojevrsnim aksiomom koji Montažstroj postavlja kao tezu koju Kazališnom predstavom želi opovrgnuti odnosno potvrditi. Kazališna predstava tako "postaje prostorom odgovornosti, eksperiment u kojem kao varijable sudjelujemo svi" (gospođica Rice, blog.montazstroj.com).



Montažstroj: Kazalište naše i naše mladosti, Teatar &TD, Zagreb, 2008.

- * Nemogućnost daljnjeg sudjelovanja kao alternativa nepristanku na Ugovor zapravo ostaje važeća premisa za Kazališne posjetitelje koji su potpisali Ugovor, dok se njena prividnost paradoksalno otkriva onima koji na Ugovor nisu pristali. Njih se, naime, ponovo poziva na sudjelovanje u kazališnoj predstavi istog imena, ali u drugom prostoru izvedbe, maloj dvorani Teatra &TD, s nekim drugim Borutom Šeparovićem. Sometimes you do something, and you get screwed. Sometimes it's the things you don't do, and you get screwed. Ovaj put, umjesto Ugovora moraju potpisati isplaticu kojom im se isplaćuje, bolje rečeno vraća, iznos koji su prethodno platili za Kazališnu predstavu u kojoj su odlučili ne sudjelovati. Posjetitelji se tako ponovo granaju, na one koji pristaju i na one koji ne pristaju. Potonjima se nudi zabava uz DJa i sponzorsko pivo u predvorju Velike dvorane ili potpuno napuštanje prostora Teatra &TD, po želji. Još jedan korak u kontroliranom raspadanju Kazališne predstave.
- † Novac na sceni, točnije obavljanje transakcije pomoću novca, drugi je modus desakralizacije scene. Ovdje se, naime, kao sastavni dio Ugovora, na sceni kupuje nešto što se u Ugovoru naziva posebna ulaznica za Kazališnu predstavu. Pitanje koje se time otvara nije samo pitanje vrednovanja konkretne Kazališne predstave već i vrednovanja kazališta i umjetnosti uopće. (Ironija je i ovdje potihom prisutna: reklamni slogan glavnog sponzora Kazališne predstave pojavljuje se u obliku pitanja "Zašto platiti više?") Osim toga, upitnim postaje proces određivanja cijene, što je ponovo mjesto susreta Kazališne predstave s marketingom čiji je integralni dio cjenovna politika. Ne radi se, pri tome, samo o pitanju brojki, iznosa, već i o pozicijama moći koje te odluke donose: tko umjesto nas određuje koliko smo spremni platiti za kazalište? Istražujući mjesto novca kao centralnog mjerila vrijednosti u kulturi konzumerizma, Montažstroj koji ne akumulira samo moć nego i novac, kombinirajući ta dva resursa u svom vlasništvu, u Kazališnu je predstavu inkorporirao i poligon za testiranje korumpiranosti i moralne odgovornosti pojedinca. Kazališnim se posjetiteljima i u velikoj i u maloj dvorani nudi novac. Pod različitim uvjetima, s različitim posljedicama. Još jedan aspekt aktualiziranja principa subverzivne afirmacije, ovaj put s dozom ironije: na mobitele Kazališnih posjetitelja, naime, bez srama, stiže poruka Montažstroja "Zaradi dok te drugi gledaju".
- ‡ Prvih dvadesetak minuta Kazališne predstave zapravo je inscenacija komada *Stuff happens* Davida Harea u izvedbi ansambla Teatra &TD. Odabir predloška nije slučajna, a njegovo je postojanje, upravo u obliku konvencionalne dramske predstave, nužno. Ono, naime, omogućuje prvo u nizu puknuća Kazališne predstave, oštar, decidan i gotovo nasilan prekid predstavljачke teatarske paradigme poslije kojeg više ništa nije isto ili, kako je to nihilistički sročio Paolo Magelli u jednom od mejlova, "poslije kojeg je sve manje-više isto".
- ** Većina je izvođača, naime, zajedno s mastermindom cijele operacije, autorom i redateljem, smještena u prostor izvedbe koji većini Kazališnih posjetitelja ostaje skriven, u prostor SEKa koji ostaje *behind the curtains* i tako funkcionira kao svojevrsni VIP salon. Pristup VIP salonu omogućen je samo pojedincima s dopuštenjem Montažstroja ili Kazališnim posjetiteljima koji, nakon potpisivanja Ugovora, odluče napustiti primarni prostor izvedbe. SEK je zapravo centar Kazališne predstave, mjesto iz kojeg su zbivanja u ostalim prostorima izvedbe dirigirana, izmješteni središnji toranj Panopticona iz kojeg je "predstava strogo policijski nadgledana". U SEKu nastupa spajanje svih glasova, koji su u primarnom prostoru izvedbe bestjelesni, s pripadajućim im tijelima. Tek prelaskom u SEK Kazališni posjetitelj otkriva mehanizam koji stoji iza Kazališne predstave, kao što mala Dorothy u zemlji Oz otkriva pravu prirodu Čarobnjaka u čije je ruke stavila vlastitu sudbinu.



Montažstroj: Kazalište vaše i naše mladosti, Teatar & TD, Zagreb, 2008

Tekst vaše i naše mladosti (The Text You Deserve)

Jasna Žmak

Translated from the Croatian by Marina Miladinov

There are four text fragments that I am offering as four possible beginnings of this essay; they are related in four different ways to *Kazalište vaše i naše mladosti* (*The Theater Your Deserve*):

- a fragment from a review of *Kazalište vaše i naše mladosti* by Helena Braut, published in *Vjesnik*
- the first article of the *Contract* used in performing *Kazalište naše i vaše mladosti*
- one of the dozen e-mails that were used to advertize *Kazalište vaše i naše mladosti*
- an excerpt from *Offending the Audience* by Peter Handke, which was partly used as the textual basis for *Kazalište vaše i naše mladosti*

Each of these texts can serve as a starting point for interpretation. The decision about the selection of a starting point rests with the reader. (If in dilemma, dice throwing may help.) My text is built as a commentary on these fragments. Owing to the specific structure of the project, I have structured this text in a similar way, inserting textual hyperlinks that break up its linear structure and thus enable mobility within the text.

- **Fragment of a review of *Kazalište vaše i naše mladosti* by Helena Braut, published in *Vjesnik***

The best part of the performance is the moment of its dissolution, under a shower of cacophony produced by the ringing of telephones in the audience, since they are – contrary to the usual theatre rules – allowed to ring. An anonymous someone forces the spectators to pronounce, as loud as possible, the following sentence: “Your desire for spectacle will not be satisfied,” thus narrowing down and criticizing the circle of expectations in the audience, mocking the poetics of the very performers in a self-referential way. The show is supervised strictly, in a police-like manner, and it dissolves spontaneously: the money is returned to the audience and one can really say that the roughly two hours spent in the theatre were spent rather comfortably.¹

- **The first article of the *Contract* used in performing *Kazalište naše i vaše mladosti***

Article 1

(1) The Theatre Spectator will participate in the realization of the theatre performance “Kazalište vaše i naše mladosti,” which will take place at the locality and time of signing this Contract (hereafter: **Theatre Performance**).

(2) Montažstroj and the Theatre Spectator agree that this Contract is a part of the Theatre Performance.²

- **One of the dozen e-mails that were used to advertize *Kazalište vaše i naše mladosti***

marketing event that uses a theatre performance as its basis — this is not a paid advertisement for cockta! this is a paid advertisement for tele2! ‘mario’³

- **An excerpt from *Offending the Audience* by Peter Handke, which was partly used as a textual basis for *Kazalište vaše i naše mladosti***

This piece is a preface. It is not a preface to another piece, but a preface to what you have done, what you are doing and will be doing. You are the topic. This piece is a preface to that topic. It is a preface to your habits. It is a preface to your deeds. It is a preface to your passivity. It is a preface to your resting, your sitting, your standing, your moving. It is a preface to the games about the seriousness of your life. It is a preface to your future visits to the theatre. It is a preface to all other prefaces. This piece is a theatrum mundi.⁴

¹Disregarding the subjective tone of the chosen fragment, it is important to single out a few crucial moments, which indicate how problem-oriented *Kazalište naše i vaše mladosti* (hereafter: Theatre Performance) actually is. In this way, it will be possible to bring the discussion on the show's dissolution in relation to Pavis's definition of post-modern theatre, which, according to him, "includes moments and procedures in which it **seems** as if everything were dissolving under the fingers of someone who **thinks** that he is **holding** in his hand the strings and the key of the show" (Pavis, Patrice: *Dictionnaire du théâtre*, Paris: Éditions sociales, 1980). At least three verbs reveal themselves as dubious if the quoted hypothesis is applied to the Theatre Performance – to seem, to think, and to hold. For the Theatre Performance does not contain moments in which it seems as if everything were dissolving, but simply moments in which everything is dissolving. And the person who is responsible for that, namely the author and director of the Theatre Performance, Borut Šeparović, **knows** that he is **not holding** the strings and the key of the show in his hands. (All that, of course, does not exclude the Theatre Performance from the domain of post-dramatic theatre, but additionally confirms it in that position.) For even though he is dictating and directing the complex events that comprise the Theatre Performance, it is precisely because of their complexity and to a certain extent vagueness that characterizes them that his role is reduced to that of a moderator. (The similarity between the chosen word and that of "manipulator" is not a coincidence.) To be sure, the Theatre Performance contains a dose of premeditated dissolution, which is allowed within well formulated rules, but what is far more intriguing is the dose of potential dissolution that the show carries within, the possibility of breaking those well formulated rules and to avoid all mechanisms of control. And using that potential is not in the hands of Montažstroj... The Theatre Spectator thus "gains the feeling of the extent to which what he is experiencing depends not only on him, but also on others" (Lehmann, Hans-Thies: *Postdramatisches Theater*, Frankfurt a.M.: Verlag der Autoren, 1999, p. 183). In other words, it seems that Montažstroj is manifesting the existential anxiety of the Theatre Spectator, disclosing the limitations he is accepting by taking on the role of the Spectator and enabling him to operate them by himself; Montažstroj does not shout; rather, it subtly suggests that the emperor actually has nothing on.

"The show begins by formally entering the large hall of Teatar &TD, after which... it spreads like cancer through all the theatre spaces in Savska Street (Igor Ružić, www.radio101.hr). Even this metastatic growth reveals an aspect of the show's dissolution. Thus, the Theatre Performance uses as many as four spaces, in which four segments of one and the same show are taking place simultaneously. And even though there are hierarchic relations established between them, they are all interconnected by mutual assertion, without which it would be impossible to abolish any of the performance spaces without destroying the entire structure of the Theatre Performance. The Theatre Spectators are constricted in their movement around them, or perhaps it would be better to say that they determine their own positioning in one of the spaces through their own decisions, and they can also decide to leave the space of Teatar &TD or the Theatre Performance altogether. The stage, in the sense of a raised platform on which performers usually perform, exists only in one of these show spaces, which is, so to say, the primary one. Let us therefore deal with that one first.

Except for the first twenty and the last ten minutes, the stage in the Theatre Performance remains empty.‡ It is filled only with light and sound, qualities that do not occupy space, and its emptiness seems to resound in them. Montažstroj has abolished the stage in front of everybody. During the entire show, not a single performer appears on it, with the exception of the first twenty minutes and at the moment of signing the Contract, which brings onto the stage a part of the Theatre Spectators as well. Let us give up all further attempts at defining it by negation: *Kazalište naše i vaše mladosti* is a show performed from the audience, a show performed by the audience. Even though the programme booklet lists some twenty performers, most of the Theatre Spectators will not **see** even a half of them. **

In order to explain what happens next in the Theatre Performance, one should reformulate the following sentence from the selected fragment: "An anonymous someone calls the Theatre Spectators on their mobile phones and asks them to pronounce various sentences in a loud voice." For the sentence quoted in the first fragment is only one among many that the Theatre Spectators must utter according to the Contract that they have signed, agreeing thereby to participate in the Theatre Performance.² Thus, one cannot speak of compulsion or blackmail, since the *modus operandi* is defined by the Contract. The signed Contract also makes it clear that the unknown someone is precisely the person holding the strings in his hands, which the Contract introduces as the representative and manager of Montažstroj. Nevertheless, for most of the Theatre Spectators Borut Šeparović remains hidden. ** For most of the Theatre Spectators, Borut Šeparović figures in the role of some Big Brother with whom they have signed the Contract. His voice is only sporadically heard from the small loudspeaker of a walkie-talkie, remaining thus a voice without a body, and so do the voices of the performers that come from the loudspeakers of mobile phones. In this way, "a reality of 'placeless' voices is created" (Lehmann, Hans-Thies: *Postdramatisches Theater*, Frankfurt a.M.: Verlag der Autoren, 1999, p. 282), which are, in this case, not reminiscent of mortality (which is one of the "options" that Lehmann has offered for explaining the experience of listening without seeing), but rather make it possible to create the effect of Big-Brother-like omnipresence.

The untouchable quality of Borut Šeparović as Big Brother is intensified by the fact that he has delegated both functions by which he is manipulating the Theatre Spectators: while individual performers are in charge of communication, the security guards are in charge of surveillance. In fact, it is a form of outsourcing, another practice of capitalist business perpetuated by Montažstroj.³ The delegation is also taking place in the sphere of performing, since it is, pragmatically speaking, the job of the performers, but they delegate it to the Theatre Spectators. The performers' function is here reduced to that of intermediaries between the director and the audience. They place words in the mouths of the Theatre Spectators, telling them what to do and quite often how to do it. In this way, Montažstroj literally "takes the first dimension [that of intrascenic axis of communication] to the edge of disappearance in order to enforce the other axis [that of the theatron, which marks the communication between the stage and the auditorium] and intensify it to a new theatrical quality." (Lehmann, Hans-Thies: *Postdramatisches Theater*, Frankfurt a.M.: Verlag der Autoren, 1999, p. 230-231) Here everything is communication, although not between the stage and the spectator, as stated by Lehmann, but between the performers and the Theatre Spectators. The metonymic performer-stage link does not function here. The consequence is that the Theatre Spectator becomes a second-degree performer, repeating the repeated. (To make the irony stronger, he is repeating, most likely without even knowing it, sentences from Handke's *Offending the Audience*.) The director directs the spectator through the performer. The implications that this concept has in terms of theatre are ambiguous. For even though what happens is a significant reconfiguration of the role of the Theatre Spectator, even though, if I may say so, he is eventually performing the Theatre Performance, he is not autonomous in that performing, since he is still obeying the instructions from above. To be sure, he is enjoying a yet unseen degree of freedom. But then again, he is limited more than ever before. There is a similar ambiguity in the role of the director: Montažstroj activates a classical ordering line that demonstrates the director's superiority, his place on the top of the pyramid. However, his position is simultaneously threatened by the possibility of its collapse, since he has, paradoxically, initiated that collapse, or rather indicated it as a possibility.¹

²When De Marinis lists the specific ingredients of the Theatre System of receptive conditions, a cluster of "factors that influence the cognitive, emotional, and pragmatic behaviour of the spectator" (De Marinis, Marco: *Capire il teatro: lineamenti di una nuova teatrologia*, Florence: La Casa Usher, 1988), he is indicating as a superposed term the "basic theatrical supposition on which the Contract of Trust between the spectator and the stage is based, which can still be summarized in statements such as 'We're in theatre'." According to him, it is precisely owing to the establishment of that Basic Supposition that the spectator is able to "activate the double fictional regime of performance" (De Marinis, Marco, op. cit.), or become a spectator in the real sense of the word at all.

The way in which Montažstroj operates with that Basic Supposition is literally literal: The Theatre Spectator is **offered** to sign the Contract that regulates the relationship between the spectator and – not the stage, as formulated by De Marinis, but the performer, which is a crucial distinction, since the metonymic performer-stage relationship, taken for granted by De Marinis, does not function in *Kazalište vaše i naše mladosti*.¹ The contract that is otherwise tacit is here materialized and it takes place on the very stage, which is only one of the mechanisms that Montažstroj is using to de-sacralize that stage. † Besides, by signing the Contract, each Theatre Spectator has consciously accepted, confirmed, and reactivated his own position and **role** in establishing the theatre convention as an "agreement between the author and the audience, by which is its stated that the author composes and directs its work according to the rules that the audience knows and acknowledges" (Pavis, Patrice: *Dictionnaire du théâtre*, Paris: Éditions sociales, 1980).

It is essential to indicate two constitutive and mutually associated moments in signing the Contract. Firstly, each Theatre Spectator is given a choice – to sign or not to sign. Therefore, one cannot speak of compulsion or blackmail. Acceptance or rejection of terms of agreement are two equally legitimate procedures. It is only logical that the consequence of rejecting the terms is the impossibility of further **participation** in the Theatre Performance. Even though that impossibility of participation reveals itself as a fallacy later on,* its genesis originates in De Marinis's line of thought, in which the precondition for reception is precisely the acceptance of the Basic Theatrical Supposition, which is here literally presented in the form of the Contract; refusing to establish the convention entails the impossibility of participation, which Montažstroj radicalizes as well; all Theatre Spectators that refuse to sign the Contract are physically removed from the theatre hall, this time even forcibly.¹ The second crucial article of the Contract determines, as in all contracts, the rights and duties of both parties. The very mention of signing a contract, moreover in combination with the theatre, evokes the Faustian motif, the idea of selling one's soul to the Devil. Combined with the notion of today's culture as consumerist culture, which is the position that Montažstroj has adopted,³ that motif can be used by analogy as a metaphor in which the very author, the director of the Theatre Performance, takes on the shape of the Devil, while the Theatre Spectator is reduced to a number: though not just any number, but the number of his mobile phone, which he has given to the Devil to use freely. The rules that he has accepted are predefined, the articles of the Contract have been defined in his absence, and he is actually signing it "blindly". Even though his role is defined as someone who is "participating in the Theatre Performance," rather than someone who is only witnessing the show, which would

correspond to the classical theatrical paradigm – that is, even though he opts for participation rather than passivity – the dominant feature of his role is still submissiveness. By signing the Contract, he is surrendering himself to Montažstroj for better or for worse.

What is interesting is what happens in the Theatre Performance once the Basic Presupposition has been fulfilled, once the Contract has been signed. For instead of “activating the double fictional regime of performance,” which would link the “actual reality of the performance with various levels of presentation and meaning that the performance is building on these levels” (De Marinis, Marco, op. cit.), that superstructure of various levels is abolished and there is no place for fiction: what remains is the naked reality.⁴

If we neglect the brief dramatic intro to the Theatre Performance,[‡] the above-mentioned Contract (of which each Theatre Spectator that has agreed to sign it obtains his own copy), a mobile phone and an undefined, but large sum of money, are the only objects that show up on the stage at any moment of the Theatre Performance. It is real paper money, not fake one made for the theatre,[†] a real mobile phone that one can call or make phone calls from, and real contracts, verified by signature and within the jurisdiction of the court in Zagreb. Their “weight” is real, their value and functionality far from illusory, they surpass the limits of the stage on which they appear. They are valid, they function in everyday life. The only semiotization they are subject to is the one that they have already been subjected to in reality. That realness confirms that “this is no puppet play.”

That is precisely one of the premises that make the Theatre Performance a “show that starts long before coming to the theatre and does not end by leaving it.” But the implications of this statement (originally launched as one of the programmatic/marketing slogans generated by Montažstroj) are much more far-reaching. On the one hand, the statement is based on an idea by Duvignaud, according to whom “the society resorts to the theatre every time when it seeks to confirm its existence or perform a decisive act in order to thematise it” (De Marinis, Marco, op. cit.), although with an essential difference, reflected in the switching of positions between the society and the theatre.⁴ On the other hand, that extension of the Theatre Performance beyond theatrical time and space also refers to the virtual life of the Theatre Performance, before and after its theatrical life: to its *www* existence.³

³ “It all began a few weeks ago, when messages entitled *Kazališe vaše i naše mladosti* (hereafter: Theatre Performance) started to fill the inboxes of local cultural workers. In short sentences, theatre celebrities were describing... some sort of performance act, in accordance with their typical manner of speaking.” (Igor Ružić, www.radio101.hr) There were also intentional delusions, as the signature of our very epoch. (The complete list of these messages, both sent and unsent, is available on the website of Montažstroj: www.montazstroj.com.) Even though each message mentioned the precise name of the sender, it soon became clear that they were generated by Montažstroj, which used the any-reference-to-persons-from-real-life-is-accidental strategy in dealing with detecting the origin of the messages. A similar play with personal names was continued during the physical Theatre Performance, when Sven Medvešek and Vili Matula, each in his “own” performance space,¹ introduced themselves as “Borut Šeparović, author and director of *Kazalište vaše i naše mladosti*.” Besides, the very title of the Theatre Performance was derived from an advertisement for a soda drink. False identification and taking over someone else’s identity are principles that form the very basis of dramatic theatre, reasserted each time when a dramatic character, rather than a performer, enters the stage. Instead of using them in terms of introduction, Montažstroj takes them out of the context of dramatic theatre and exploits them skilfully as techniques of self-promotion.

What is interesting is the ambiguity of the sphere in which these e-mail messages were operating: they sounded somewhat like advertising slogans, a part of carefully devised marketing campaign (an impression intensified by glancing at the list of sponsors and patrons of the Theatre Performance), while at the same time they had a quality of a sort of theatre manifesto, a programme, and occasionally adopted a prophetic tone, in which the Theatre Performance was also announced in the media and through other channels (interviews, press conferences, press releases). Besides creating a horizon of expectations with the Theatre Spectators in this manner (since they are always suitable material for manipulation) and taking into account the reputation of Montažstroj (an aspect that should not be neglected), such appropriation of marketing strategies created a myth and a basis for applying the word-of-mouth marketing, which has even in the 21st century revealed itself as the most efficient promoting procedure: which was confirmed when all shows of the Theatre Performance were sold out.

That fusion of theatrical and marketing methods was also reflected in the implementation of the procedure of modification in the Theatre Performance (which thus occupies the place of the Product), which was necessary even in the brief period of time when the Theatre Performance was on. In modern business circumstances, be it for the competition, be it for the expectations of the Consumer (the function taken here by the Theatre Spectators), one must constantly invest into the development of one’s product and always take it one step beyond. Difference feeds capitalism. To

be sure, the very concept of the Theatre Performance makes each of its performances significantly different from the previous ones. However, that does not exclude modification of some of its aspects, which turns even the partly initiated Theatre Spectators/Consumers into uninitiated ones, by which the Theatre Performance is kept permanently fresh and new. A remark of Aleksandar Bender seems to indicate precisely that aspect: "Can we soon expect the sugar-free version of *Kazalište naše i vaše mladosti*?"

Another tendency that Montažstroj has apparently "borrowed" from marketing is a sort of personalization of the Consumer/Spectator approach. Marketing has long abandoned the mass approach to the market and devoted itself to individually evaluating its objects of interest. In this respect, one should also mention De Marinis's observation of the analogous changes in the sociological approach to researching the theatre: "the passage from the idea of the audience, which is a homogeneous and rather abstract sociological entity, to the spectator". (De Marinis, Marco, op. cit.) Similarly, Montažstroj has created an impression of establishing a personal relationship with each individual Theatre Spectator. But whereas marketing introduces personalization at the beginning of the process of production, on the stage of creating the product, Montažstroj personalizes only the channels of distribution, or rather communication. Of course, the procedure depends on the use of technologies that presuppose personal communication: mobile phones and e-mail. The predisposition for that deceitful singularization can be found already in Handke's text, which uses the pronoun YOU (except for the last few paragraphs, which were not used in the Theatre Performance) and can thus be understood as addressing someone in second person plural and also in second person singular, both the masses and an individual. Besides, by using communication channels on one-to-one principle, one opens up the feedback space far more directly, which is what Montažstroj is provoking by asking the Theatre Spectators, for example, to share their impressions of the Theatre Performance with others through the Internet (some of these impressions are available at blog.montazstroj.com). That "post-sale" care for the Theatre Spectator is also inherited from marketing, a technique that corporations use to ensure the loyalty of the Consumer. The use of mobile phones also creates an impression of a certain degree of intimacy or closeness: a pleasant, warm-sounding voice on the other side informs us that someone (Montažstroj) cares about us, which equals Handke's "You look unique".

It is clear that, by appropriating the above-mentioned methods, Montažstroj has stepped into the field of subversive affirmation in the sense in which it has been defined by Arns and Sasse: "subversive affirmation is an artistic/political strategy that allows artists/activists to participate in certain social, political, or economic discourses and to affirm, appropriate, or consume them, while undermining them at the same time." (Inke Arns and Sylvia Sasse, "Subversive Affirmation: On Mimesis as a Strategy of Resistance", *Maska* 98/99 (2006)) In this way, Montažstroj has created space for a criticism of the consumerist setup of the modern world, including its own position within it and, first and foremost, the position of the Theatre Spectators/Consumers.⁴

⁴ Theatre resorts to the society each time when it seeks to confirm its existence or perform a decisive act in order to thematise it. This paraphrase of Divignaud's idea corresponds to the concept on which "*Kazalište naše i vaše mladosti*" (hereafter: Theatre Performance) is based. In fact, "there is nothing especially subversive in a performer slapping our faces with the reality" (Šarić, Lana: "(Umjetničke) strategije otpora" ["(Artistic) strategies of defence"], *Frakcija* 42 (2007)). But no one is slapping our faces with the reality here. The power of the Theatre Performance is precisely in the fact that, unlike the *T-formance* (a previous project by the author of the Theatre Performance, realized in cooperation with Oliver Frlić), which "offers an experience, although it functions as a diminutive of the real experience" (Šarić, Lana, op. cit.), it offers a double real experience – the real experience of the theatre system¹ and the real experience of the capitalist system.³ "A theatre that is thus no longer simply a spectatorial theatre, but a social situation, avoids objective description, since for each individual participant it is an experience that is different from the experience of others." (Lehmann, Hans-Thies, *Postdramatisches Theater*, Frankfurt a.M., Verlag der Autoren, p. 182)

Even though Handke wrote his *Offending the Audience* a year before Debord wrote his *Society of the Spectacle*, he announces the following to the audience: "Your desire for spectacle will remain unsatisfied." As Virno has stated: "According to Guy Debord, 'spectacle' is human communication which has become a commodity. What is delivered through the spectacle is precisely the human ability to communicate, verbal language as such." (Virno, Paolo:

A Grammar of the Multitude. For an Analysis of Contemporary Forms of Life, Cambridge, MA and London: MIT Press, 2004) Even though Montažstroj presents the Theatre Performance as an anti-spectacle in one of their e-mails, that statement, when studied carefully, reveals itself as an intentional delusion. Which is to say that, precisely at the moment when Handke enters the scene, or rather when his words are first uttered on the stage, the spectacle envelops the Theatre Performance. From that moment onwards, the Theatre Performance exists precisely in the domain of communication, in the most literal sense. Even though the spectacle, for a change, does not evolve on the stage, but in the auditorium, its establishment is necessary as the ultimate consequence of using subversive affirmation.³

In this way, again by reaffirming, Montažstroj proves the hypothesis that “we do not lack communication, on the contrary: we have too much of it.” (Gilles Deleuze & Félix Guattari, according to: Michael Hardt and Antonio Negri, *Empire* Multimedijalni institut&Arkzin, Zagreb, 2003). That other part of the hypothesis, the fact that we “lack resistance to the present,” can be taken as a sort of axiom, which Montažstroj is formulating as a hypothesis that the Theatre Performance should refute or confirm. In this way, the Theatre Performance “becomes the space of responsibility, an experiment in which we all participate as variables.” (Miss Rice, blog.montazstroj.com).

- * The impossibility of further participation as an alternative to non-complying with the Contract remains, in fact, the leading premise for the Theatre Spectators that have signed it, while its fallacy is, paradoxically, revealed to those who have not signed it. For they are invited to participate in a theatre performance of the same name, but in a different space, the small hall of Teatar &TD, with some other Borut Šeparović. Sometimes you do something, and you get screwed. Sometimes it's the things you don't do, and you get screwed. This time, instead of the Contract, they must sign a receipt, with which they confirm that they have received money, or rather that it was returned to them, since they had previously spent it for the Theatre Performance they eventually decided not to participate in. Thus, the spectators are again divided into those who comply and those who do not. The latter are offered some entertainment with a DJ and a sponsor's beer in the vestibule of the large hall or else to leave the space of Teatar &TD altogether, as they wish. Another step in the controlled dissolution of the Theatre Performance.
- † Money on the stage, or rather performing the transaction with money, is another way of de-sacralizing the stage. As a constitutive part of the Contract, something is bought on the stage, which the Contract calls a special ticket for the Theatre Performance. The question that is raised is not only that of evaluating the actual Theatre Performance, but also of evaluating the theatre and art as such. (The irony remains tacitly present: the advertising slogan of the main sponsor of the Theatre Performance appears in the form of a question: “Why pay more?”) Besides, the process of determining the price becomes questionable, which is another place of encounter between the Theatre Performance and marketing, of which price policy forms an integral part. And it is not only a question of figures or sums, but also of the positions of power that make those decisions: who decides instead of us how much we are willing to pay for the theatre?
By investigating the place of money as the central criterion of value in consumerist culture, Montažstroj, which is accumulating not only power, but also money, combining the two resources in its possession, has incorporated in the Theatre Performance a polygon for testing corruption and moral responsibility of the individual. The Theatre Spectators are offered money both in the large and in the small hall. Under different conditions and with different consequences. It is yet another aspect of actualizing the principle of subversive affirmation, but this time with a dose of irony: the spectators receive a shameless text message from Montažstroj: “Make money while others watch”.
- ‡ The first twenty minutes of the Theatre Performance are actually a staging of *Stuff Happens* by David Hare, performed by the ensemble of Teatar &TD. The choice of the text is not accidental and its existence is necessary, precisely in the form of a conventional dramatic performance. It provokes the first in a series of ruptures in the Theatre Performance, a sharp, decided, and almost violent cut into the presentation paradigm of the theatre, after which nothing remains the same or, as Paolo Magelli has nihilistically put it in one of the e-mails, “after which everything remains more or less the same.”
- ** Most of the performers, including the “mastermind” of the operation, its author and director, was set in a space that remained hidden from most Theatre Spectators: in the space of SEK, which remained behind the curtains and thus functioned as a sort of VIP salon. Access to this VIP salon was open only to persons with a special permit from Montažstroj OR to the Theatre Spectators that, having signed the Contract, decided to leave the primary space of the performance. SEK is actually the core of the Theatre Performance, the place from which events in other spaces are directed, the dislocated control tower of Panopticon, from which the “show is strictly supervised in a police-like manner”. At SEK, all the voices, bodiless in the primary space of the performance, merge with the corresponding bodies. But it is only upon reaching SEK that the Theatre Spectator reveals the mechanism behind the Theatre Performance, just as little Dorothy in the land of Oz reveals the true nature of the Wizard in whose hands she has placed her destiny.





Službeni portret Condoleeze Rice, ©Državni odjel Sjedinjenih Američkih država, 2005.

Tekst kao geopolitička strategija

Aleksandar Bender

1

Radno svjetlo. Šalice čaja. Telefon. Stolice. Stol. Zvučnici. Tri glumice. Opis scenskog prostora može zavesti i uvjeriti nas da vladamo situacijom. U nekim slučajevima to je sasvim dovoljno. U nekim i više od toga ne bi bilo dovoljno. Nabranje rekvizita mora stati u trenutku kad pobrojimo sve što shvaćamo kao dio izvedbe. Kad ne ostane ništa što bismo mogli staviti na listu, to je početak puknuća kazališne iluzije; otvara se granica onoga o čemu smo tako romantično sanjali kao bezgraničnom uzgajalištu naših intimnih potreba. U trenutku kad gledatelj osjeti paniku jer ponestaje rekvizita potrebnih njegovoj želji, počinje bujati tekst, popunjavajući sve praznine njegovih želja. To je odnos povjerenja. On traje sve dok jezik ne počne govoriti o sebi samom, odnosno, kad tekst samome sebi počinje biti temom. Tada u gledatelja počinje rasti panika. Tekst koji govori o samome sebi više nije sigurno mjesto za iluziju. Nazire se nepovjerenje kao moguće rješenje, kao jedini mogući koncept.

2

Redateljski koncept Olivera Frlića *GOSPODICE RICE, PUNO PRIJE GEOPOLITIKE BILA JE GLAZBA* označen je tekstom kao svojim primarnim izvedbenim alatom. Tri izvođačice (Ana Karić, Nina Vilić i Nataša Dangubić) izlaze na scenu i vode jednosatni scenski monološko-dijaloški koktel. Njihov glumački habitus, odnos prema scenskom prostoru, odnos prema tekstu koji izgovaraju, ništa od svega toga ne da naslutiti u kojem će se trenutku dogoditi puknuće, premda je jasno da će puknuća biti - jer ono je neminovno najavljeno na samom početku izvedbe kada sam redatelj zajedno s Ninom Vilić izlazi na scenu i glumicu ljepljivom trakom veže za stolicu a potom joj komad trake zalijepi preko usta. Izvođački potencijal na samom je početku onemogućen u svojim primarnim izvedbenim elementima - pokretu i glasu. Diskvalificiranje izvođača tako postaje svojevrsni diverzantski čin samog redatelja; njegov rad na glumcu prelazi u kategoriju doslovnog. Rad na glumici kao takvoj oblik je potpune objektivizacije/materijalizacije; one prema kojoj gledatelj treba stvoriti odnos kompleksniji od odnosa koji može stvoriti prema objektu. Gledateljeva želja za odnosom dovedena je do apsurd; kako (po)vjerovati glumici kojoj je onemogućen govor i koja se ne može kretati.

3

Nakon kratkog uvodnog performansa u kojem je izvedba fizičkim imobiliziranjem jedne od tri glavne glumice dovedena do svog nultog stanja, radikalno onemogućene geste, dramaturšku funkciju one koja će prekinuti napetost (strah da će spomenuta nijema imobilizacija biti sve što će Nina Vilić te večeri dati) preuzima Ana Karić i započinje monolog u kojem se predstavlja kao Brigitte Bardot (BB). Osim biografskih podataka i osobnih političkih uvjerenja, inzistiranje na ambiciji kao temeljnom načelu koje karakterizira BB pokušaj je da se u izvedbu, ne bi li se nekako označila, opet uvede subjekt. Priča o BB možda je potpuno nevažna. Činjenice koje bi se mogle činiti presudnima za izvedbu zamaskirane su u ostatku nepotrebnih informacija preuzetih iz intervjua, članaka, crtica. Drama se na samom početku afirmira kroz svoju pripovjedačku strukturu. Ipak, to neće biti drama o BB, niti će pripovijedanje ostati jedina struktura izvedbe.

Ono što se ipak afirmira početnim monologom nisu činjenice i determinirana struktura izlaganja, već tekst kao sirovi materijal od kojeg će se krenuti prema izvedbi i na kojem će se izvedba i sadržajno i formalno razviti.

Nakon što Ana Karić monologom ponovo pokrene mehanizam izvedbenog subjekta i dramske situacije, rukom odljepljuje traku s usta Nine Vilić i oslobađa njezin govorni aparat. Ana Karić izravno joj se obraća i Nina Vilić uvedena je u igru, premda i dalje onemogućena u kretanju. Jasno strukturirana dijaloška forma koju dvije glumice afirmiraju pokušaj je ublažavanja radikalno performativnog početka, svjesno ironizirana namjera da se mehanizam izvedbenog na trenutak učini prepoznatim u okviru onoga što teatar zapravo jest, odnosno kako teatar zapravo izgleda.

4

Dogodit će se ranije spomenuto puknuće, i to ne samo jednom. Događat će se u prosjeku svakih desetak minuta ili češće, kao ploča koja preskače, i nastaviti će se nakon što izvedba završi, a gledatelj priči nastavi ponavljati u svojoj glavi sve dok ne shvati zašto je zapravo ponavlja. Ukratko, američka državna tajnica Condoleezza Rice u mladosti je svirala klavir s ambicijom da postane profesionalni, vrhunski pijanist. Vrlo rano osvijestivši činjenicu da je konkurencija ipak jača od njezinog talenta, odbacuje ambicije o glazbi i okreće se političkoj karijeri. Puno prije geopolitike bila je, dakle, glazba. Ono što naizgled zvuči kao ironična opaska upućena gospođi Rice, zapravo je pitanje koje američka novinarka u nekom od intervjua postavlja Riceovoj. Pitanje izvučeno i pročitano kao opaska

pokušaj je da se do krajnje granice ironizira oblik "razgovora o vremenu", ili kako bi to rekao Brecht, "razgovora o stablima". Žena odgovorna za najveću svjetsku političku i vojnu silu, u maniri salonskog razgovora uz čaj govori o Mozartovom dvadesetom klavirskom koncertu u d-Molu i sentimentalno se prisjeća rada na Beethovenovom oratoriju *Krist na Maslinskoj gori*.

5

Govoriti o drugome kao o sebi, legitiman je način da se u izvedbu uvede tekst kao četvrto tijelo ove izvedbe. Postoji tekst kao stvar, kao otvorena materija koja neprekidno puca i ponovo započinje u nekom novom citatu. Osnovne karakteristike teksta u izvedbi Gospođice Rice njegova su nepovezanost i sadržajna eklektičnost, intertekstualnost, citatnost, repetitivnost dijelova teksta, variranje, igra s ritmom, pretjerivanje u interpretaciji.

Izvedbeno je posrijedi proizvodnja neograničene količine značenja upletenog u mrežu intertekstualnih odnosa koja upućivanjem na izvorni predmet – tekst, sliku – otvara smjer novoj referencijalnoj strukturi; igri jasno otvorene i naglašene citatnosti i beskonačnog međutekstualnog označavanja.

1 Vladimir Biti, *Pojmovnik suvremene književne i kulturne teorije*, Matica Hrvatska, Zagreb, 2000., str. 224

2 Roland Barthes, *Od djela do teksta*, u Miroslav Beker, *Suvremene književne teorije*, Matica Hrvatska, Zagreb, 1999., str. 202

3 Vladimir Biti, *Pojmovnik suvremene književne i kulturne teorije*, Matica Hrvatska, Zagreb, 2000., str. 532

4 Roland Barthes, *Od djela do teksta*, u Miroslav Beker, *Suvremene književne teorije*, Matica Hrvatska, Zagreb, 1999., str. 203

Tekst koji govore glumice konstruira polje "permutacije i transformacije drugih tekstova"¹ i stvara hibridnu i kaotičnu strukturu referencijalnog u kojem znak više nema pouzdanog izvora. Činjenica da je tekst u cijelosti izveden iz "izraza, fraza i idioma (nekih) prošlih tekstova"², njegovo referentno polje čini upravo toliko potentnijim u neodredivosti koliko mu je kao izvor predmet (početak) neki drugi, teško označiv, tekst.

Upleten u mrežu međusobnih označavanja, tekst postaje strukturom neograničene potencijalnosti koja "se ne ograničuje na bilježenje prethodna govora, nego se upisuje u govor (iskaz, diskurz) kao njegova interpretacija, tj. simbolički ga prekoračuje iz situacije u kojoj nastaje"³.

Aktivan odnos prema tekstu uvijek priziva drugoga, označava drugoga kao onoga od kojeg dijelom nastajem(o) kao autor(i). Premda svjesni pozicije autora kao onog koji jest znak autentičnog, izjednačen s tekstom, afirmacija drugoga/citata znak je traženja "za novim predmetom koji bi se postigao pomakom /.../ Taj je novi predmet Tekst."⁴

Upravo u Frlićevu konceptu *Gospođice Rice* odnos prema predmetnosti teksta postaje odnos prema konceptu kazališne izvedbe uopće. Tekst kao dominantni element kazališnog čina, kao njegova najopćenitija konvencija, u slučaju Gospođice Rice odvaja se od djela i sam postaje djelo. Napušta toliko neraskidivu ideju teatra kao simbioze partikula u cjelini koja egzistencijalno ovisi o svakom svom dijelu. Tekst dominira kao materija, kao predmet od kojeg valja ući u čitanje izvedbe, u samu izvedbu. Odnosno, pod uvjetom da je čitanje s obzirom na sveprisutnu citatnost uopće moguće izvesti onoliko slobodno koliko se slobodno sam autor koristi tim citatima. Prepoznamo li tekstove kao svoje? Prepoznamo li tekstove uopće? Odakle su tekstovi koje glumice izgovaraju? U želji da tekst i citatnost budu primijećeni (ali ne nužno prepoznati u smislu shvaćeni), redatelj pitanje o porijeklu teksta postavlja kao dio teksta, i to dvaput. Uvijek zamaskirano u konvencionalnost izvedbe, uvijek između repeticija, uvijek kao repeticiju, ali uvijek provokativno i izravno upućeno gledatelju.

Navedeni postupak osim pitanja geneze i originalnosti teksta, problematizira i poziciju gledateljeva referentnog polja, svojevrsnog imaginarnog muzeja popularne filmske i političke kulture. Prije samog ulaska u proces značenja, gledatelj najprije mora proći prepoznavanje predložaka; od žanrovske definicije prema krajnjem izvoru citata. Tek pod uvjetom da je tekst prepoznat, postavlja se pitanje autentičnosti koju treba čitati u širem značenju citatnosti s obzirom na njenu prisutnost u Frlićevu radu uopće. Ono bitno na što prelazimo s pitanja autentičnosti, odnos je prema značenju, pri čemu prihvaćamo činjenicu "da je tekst pluralan. Što ne znači samo da on ima mnoštvo značenja, nego da postiže samo mnoštvo značenja... tekst nije samo koegzistencija značenja nego prolaz, prijelaz; tako ga ne zadovoljava samo interpretacija, čak ako je i širokogrudna, nego eksplozija značenja."⁵

5 *Ibid.*, str. 204

(Ne)prepoznavanje tekstualnog predloška tako postaje frustracija izazvana nemogućnošću definiranja polja značenja, odnosno označavanja koje Barthes naziva tajnim, krajnjim označavanjem "koje pripada u okvir hermeneutike, interpretacije."⁶ Nepostojeća referenca, neprepoznavanje, izostanak jasne veze između izvedbe, stvarnosti i gledateljeva subjekta, trenutak je u kojem koncept otkriveno pokazuje da mu cilj nije samo kritički se baviti kompleksnom strukturom samog kazališnog čina, niti pitanjem autentičnosti, a još manje odnosom prema konvenciji. Ono što se nameće kao tema je gledatelj razvučen u trokutu između označenog, autentičnog i Teksta.

6 *Ibid.*, str. 204

Tekst koji postavlja pitanje o vlastitom porijeklu, o vlastitoj izvornosti kao o iluziji, o vlastitom utemeljenju unutar izvedbenog procesa, tekst je koji poništava sve drugo kazališno, ali afirmira Drugoga, Gledatelja. Odluka o poništavanju-afirmaciji ujedno je odluka u korist teatra, odnosno one vrste mišljenja izvedbe koja se ostvaruje "obrtanjem ranijih kategorija."⁷ Možda je danas još jedino tekst dovoljno dominantan/prisutan da bi otvorenom sumnjom u vlastitu genealogiju autentičnosti

7 *Ibid.*, str. 203



Oliver Frlić: *Gospođice Rice*, puno prije geopolitike bila je glazba, Teatar &TD, Zagreb, 2006., photo: Marin Francov

pokrenuo pitanja o autentičnosti i smislenosti kazališnog čina kao takvog i time ga doveo do ruba pri kojem se obrtanje čini kao jedini mogući smjer, a jedino scensko djelovanje ostvaruje se kao govorni čin, pri čemu "generativna matrica više ne bi bila priča (story) nego ono što on (Richard Schechner) zove igrom (game) u okviru dramske strukture scenske fikcije i situacije."⁸

Tri glumice u izvedbi *Gospođice Rice* koriste tekst kao materijal za rad na konceptu, odnosno kao materijal za demonstraciju izvedbenih potencijala postdramskog. Govorni čin ostvaruje se kao jedini scenski događaj, kao igra, a "reprezentiranje nekog svijeta i pri minimalnoj realnoj radnji" upućuje na moguću definiciju nečiste drame kako je naziva Lehmann i dodatno definira u odnosu na čistu kao "visok stupanj apstrakcije u prikazivanju svijeta /.../ političkih, moralnih, religijskih sadržaja društvenog života dramatizacijom njihove kolizije."⁹

Tri glumice nesmiljenom žestinom izrabljuju tekst i time ga dodatno materijaliziraju s namjerom da se tekst odvoji od ostatka i sam postane djelo, dok u krajnjoj točki pitanjem o vlastitom porijeklu ne poništi sebe sama, ili se pretvori u oblik scenske retorike.

6

Tekstualni predlošci kojima se Frlić koristi u konceptu *Gospođice Rice* odreda su citati, odnosno tekstovi preuzeti iz popularne kulture, filma, novina, televizije. Odabrani su tako da preko određenih detalja jasno otkrivaju vlastito porijeklo i činjenicu da su posuđeni, prisvojeni i interpolirani u novi koncept. Citati spojeni u oblik hibridnog kolaža označavaju strukturu u kojoj ono što se govori postaje važnije od onoga o čemu se govori, odnosno od načina kako se to govori. Ono što Frlićevi citati pokrivaju svojim sadržajem aktualna su društvena pitanja; konzervativizam, američka invazija, pedofilija, pitanje osobne ambicije u demotivirajućem sustavu kapitalizma, itd. Opća mjesta krajnjih stanja svakodnevice Frlić ne koristi samo zato da bi podsjetio na njih, iznio vlastiti stav prema nekim pitanjima, odredio se politički ili kritički. Frlić koristi citate da bi ostvario oblik posredne retoričke igre, odnosno skup govora čiji je zadatak da na najučinkovitiji način gledatelju prenesu tekstualnu i scensku poruku."¹⁰

Redateljeva je namjera jasna; inzistiranjem na vještini izlaganja te korištenjem tekstova različitih žanrova, Frlić se kritički postavlja prema prostoru tekstualnosti, cjelokupnom medijskom prostoru koji stvara i označava suvremeni koncept mišljenja. Referentno polje je prošireno do krajnjih granica pri čemu su sveprisutno mišljenje i jasni kritički stavovi dovedeni do apsurdna upravo svojom pozicijom općeg mjesta.

Da besmisao općeg mišljenja slučajno ne bi krenula u smjeru smisla, cjelokupne sekvence predstave ponavljaju se u nekoliko navrata. Pod uvjetom da uvjerljivost shvatimo kao temelj učinkovitosti retorike, odnosno retoriku samu kao verbalni proces pronalaženja uvjerljivog "u kojem se primatelj navodi na potragu za širim okvirima razumijevanja,"¹¹ ponavljanje se nameće kao legitiman (jedini) postupak u procesu uvjeravanja.

Govoru samom, a potom i retorici, potrebno je ponavljanje kao najvažniji strukturni element. Nema učinkovite retorike bez ponavljanja, "nema ni jedne estetske forme bez ciljano upotrijebljenog ponavljanja"¹².

Ponavljanje, međutim, u slučaju kazališne izvedbe može inicirati stanje i osjećaj besmisla, oblik redundancije koji trajanje "preokreće u doživljaj nekog "beskrajnog" tijeka."¹³ Poništavanje kategorije dramskog vremena Frlić postiže izbjegavanjem jasne pripovjedne strukture koja "sigurno" vrijeme ostvaruje kroz čvrsto određen početak i kraj. Sigurno je vrijeme ono koje gledatelj svojom unutarnjom logikom može predvidjeti: ono koje mu daje informaciju o svome trajanju, o odnosima koji će se u

8 Hans-Thies Lehmann, *Postdramsko kazalište*, Centar za dramsku umjetnost, Zagreb/Beograd, 2004., str. 26

9 *Ibid.*, str. 61

10 Patrice Pavis, *Pojmovnik teatra*, Antibarbarus, Zagreb, 2004., str. 319

11 Vladimir Biti, *Pojmovnik suvremene književne i kulturne teorije*, Matica Hrvatska, Zagreb, 2000., str. 549

12 Hans-Thies Lehmann, *Postdramsko kazalište*, Centar za dramsku umjetnost, Zagreb/Beograd, 2004., str. 247

13 *Ibid.*, str. 247

tom trajanju dogoditi. Frlijeva epizodična režija ne daje nikakvih naznaka o tome koliko bi izvedba mogla potrajati. Time otvara mogućnost da traje onoliko koliko on želi; da se cikličnost strukture usmjeri prema beskonačnosti, te da citatnost koja se manifestira u retorici postane najradikalniji oblik scenske deklamacije kao političkog mišljenja/čina.

7

Redateljsko inzistiranje na otkrivenoj strukturi Gospođice Rice čini anatomiju predstave potpuno transparentnom. Ono vidljivo u tako otkrivenoj anatomiji jasno su odijeljene dramske situacije koje svojim ponavljanjem i variranjem podsjećaju na kazališnu izvedbu "otpadaju uobičajene hijerarhije dramskog prostora (mjesto lica, značajne geste, suočavanja antagonista), a s njima i subjektivirani prostor, prostor kojim raspolaže subjektivno ja. Pozornica se ne razumije kao homogeno polje, nego se sastoji od polja na kojima se igra naizmjenice i sinkrono..."¹⁴, a naglašena filmska struktura bitno određuje vremensko-prostorni odnos na relacijama između realnog – scenskog – imaginarnog, pri čemu scensko svojom središnjom pozicijom pripada i realnom (ovdje i sada izvedbe koja probija opnu iluzije doslovnošću, imenima javnih ličnosti, vijestima, reklamnim sloganima) i imaginarnom ("... suproizvod kazališta i gledaočeve mašte. Koeficijent njihove zajedničke aktivnosti"¹⁵).

14 Ibid., str. 218

15 Ibid., str. 140

Tematski nedefinirani prostor i imobiliziranost izvedbe dodatna su sredstva koja potentnost scenskog prostora zadržavaju u granicama iluzije. Potpuno poništavanje prostora nužno je da bi beskraje varijacije na temu pronašle svoj van-scenski prostor, prostor koji gledatelj asocijativno gradi ovisno tome koliko uspješno detektira filmsku, novinsku, televizijsku referencu koju mu Frlić nudi. Ipak, izbjegavam misliti o filmu/televiziji kao medijima krajnje iluzije. Imperativ potpunog zadovoljenja nigdje nije toliko velik kao u kazalištu. S druge strane rampe riječ je o živom mesu, čak i ako montažni redateljski postupak presijeca našu želju za užitkom svakih četvrt sata, a prostor nas uvijek i ponovo vraća našem vlastitom realitetu.

To među-polje kazališne izvedbe postaje mjesto moguće diskurzivne manipulacije, političkog uvjeravanja ili benigne dijalektike.

8

Zašto mi ne dopuštaš da igram situaciju? – pomalo frustrirano pita Nina Viočić boreći se za svoju aktantsku poziciju. Igranje s oblikom konvencionalne dramske situacije i opstruirana mogućnost da se ona ostvari temeljna je redateljska metodologija koju Frlić aplicira na koncept *Gospođice Rice*. Dramske situacije objektivizirane su, zadržane u otvorenosti i izbačene pred gledatelja u nemoći da se zaokruže, da izvrše funkciju zadovoljenja koja se od njih očekuje. Zadovoljstvo koje pruža zatvorena situacija odgođeno je za neki drugi koncept, odgođeno po cijenu da se nikada i ne dogodi. Sve drugo postaje važnije od gledateljeve želje; politički stav, citirana svakodnevica, redateljska dijalektika, otvoreno rušenje konvencije. Između rasturene realnosti kojoj pokušava umaći i noćne more ponavljanja u koju je upao, gledatelj pokušava pronaći pukotinu, ali "... posljednjih stotinu godina živimo u ponavljanju. Ono što nam Povijest, naša Povijest, dopušta, tek je oskliznuće, varijacija, ponavljanje, opovrgavanje."¹⁶

16 Roland Barthes, *Od djela do teksta*, u Miroslav Beker, *Suvremene književne teorije*, Matica Hrvatska, Zagreb, 1999., str. 202

Kazalište kao mjesto pripovjedačkog čina vraća nas Tekstu; ponavljanju jednog jedinog Teksta koji poznajemo, Teksta koji čujemo u radikalno simboličnom odjeku medija, koji nam se utiskuje u pamćenje bez da ga svjesno čitamo i kojeg na koncu panično pokušavamo razumjeti u svim njegovim značenjima. Istovremeno, sva je koncentracija primatelja usmjerena na pokušaj da izbjegne Tekst u njegovoj namjenskoj kritičnosti, njegovoj neuhvatljivosti, njegovoj nejedinstvenosti. Održavajući mehanizam označavanja i interpretacije, primatelj zaboravlja da će se trenutak razumijevanja dogoditi tek kad odluči da će konačni pristup tekstu biti zadovoljstvo.



Oliver Frlić: *Gospođice Rice*, puno prije geopolitike bila je glazba, Teatar & TD, Zagreb, 2006., photo: Marin Franov



Oliver Frlić: Miss Rice, Long before geopolitics there was music, Teatar &TD, Zagreb, 2006, photo: Marin Franov

Text as a Geopolitical Strategy

Aleksandar Bender

Translated from the Croatian by Marina Miladinov



Michaëlle Jean, Governor General of Canada, and the Honourable Dr. Condoleezza Rice, Secretary of State of the United States of America, pause in front of Glenn Gould's practice piano at Rideau Hall, 2005. ©Eric Jolin

1

Rehearsal lights. Cups of tea. Telephone. Chairs. A table. Loudspeakers. Three actresses. A description of scenic space may be misleading and convince us that we are in control of the situation. In some cases, that may be quite sufficient. In others, even more than that would not suffice. The listing of stage properties must cease at the moment we have listed all that we understand as a part of the show. When there is nothing left that we could add to the list, that marks the beginning of breaking the illusion of the theatre; the limits of what we have dreamed of so romantically as a limitless breeding farm of our intimate needs are now open. At the moment when the spectator begins to panic because he is running out of the equipment that would suit his needs, the text begins to heave, filling up all the empty slots in his desires. It is a trusting relationship. It lasts until the language begins to speak of itself, that is, until the text has turned into its own topic. Then the spectator's panic begins to grow. A text that speaks of itself is no longer a safe place for illusion. One can sense mistrust as the only possible solution, the only possible concept.

2

The director's concept of Oliver Frlić for *MISS RICE, LONG BEFORE GEOPOLITICS THERE WAS MUSIC* is defined by text as its primary tool of performance. The three performers (Ana Karić, Nina Vioić, and Nataša Dangubić) enter the stage and begin with a one-hour cocktail of monologue and dialogue. Their acting manner, their attitude towards scenic space, towards the text they are saying – none of these reveal at which moment the rupture will take place, even though it is clear that there will be rupture, since it was announced as inevitable at the very beginning of the show, when the director himself entered the stage together with Nina Vioić and tied the actress to the chair with adhesive tape, covering her mouth with it. Thus, her performing potential was thwarted at the very outset, in its primary elements of performance – movement and voice. Disqualifying the performer has become a sort of subversive act, performed by the director himself; his acting upon the performer has moved into the category of the literal. Acting upon an actress is generally a form of complete objectification/materialization of the One with whom the spectator is supposed to create a relationship that is more complex than it would be towards an object. The spectator's desire to create a relationship is brought ad absurdum, for how should he trust an actress who can neither speak nor move?

3

After a brief introductory performance, in which performing has been brought to point zero, a radically thwarted gesture, by physically immobilising one of the three main actresses, the dramaturgical function of the one who will break the tension (the fear that this mute immobilization will be all that Nina Vioić will offer that night) is taken over by Ana Karić, who starts a monologue in which she introduces herself as Brigitte Bardot (BB). Beside the biographic data and personal political convictions, the insistence on ambition as the basic principle, which is characteristic of BB, is an attempt to bring a subject back to the show in order to define it somehow. The story of BB may be entirely unimportant. The facts that may seem crucial for the show are concealed among the rest of unnecessary information taken over from interviews, articles, and news. The play is thus asserted through its narrative structure from the very beginning. However, it will not be about BB. And the narration will not remain the only structure of the show.

What is nevertheless asserted through the opening monologue is not the facts and the determined structure of presentation, but rather the text as the raw material from which to proceed towards performance and the basis on which the show will evolve in terms of content and form.

After Ana Karić has restarted the mechanism of the performing subject and the dramatic situation with her monologue, she frees Nina Vioić from adhesive tape that is covering her mouth, thus liberating her speech apparatus. After that, Ana Karić directly addresses her and Nina Vioić is brought into the play, even though she still cannot move. The clearly structured dialogue form, asserted by the two actresses, is an attempt at softening the radically performative beginning, a consciously ironized intention of making the performative mechanism recognized for a moment in the framework of what the theatre actually is, or rather what the theatre actually looks like.

4

The rupture that we have mentioned earlier is bound to happen, and more than once. It will occur every ten minutes on the average or even more often, like a broken record, and will continue even

after the show is over, since the audience will repeat it in their heads until they understand why they keep repeating it. Briefly, the American state secretary Condoleezza Rice used to play piano in her youth, aspiring to become a professional, top-class pianist. Having become aware quite early that the competition is far above her talent, she gave up her musical ambitions and turned to a political career. So long before geopolitics there was music. What may seem an ironical remark directed at Miss Rice is a question that an American journalist actually asked in one of her interviews. Taken out of the context and read as a remark, the question is an attempt at ironizing to the extreme the form of “talking about the weather” or, as Brecht would have said, “talking about trees.” The woman in charge of the world’s greatest political and military power speaks, in a manner of tea-time conversation, of Mozart’s *Piano Concerto No. 20 in D Major* and recalls practicing Beethoven’s oratorium *Christ on the Mount of Olives*.

5

Speaking of someone else in first person is a legitimate way of bringing the text into the performance as its fourth body. The text is there as an object, an open matter that is constantly ruptured and restarted in a new quotation. The main features of the text in Miss Rice are its incoherence and eclectic content, its intertextuality, citations, repetition, variation, playing with rhythm, and exaggerated interpretation.

In terms of performance, it is about producing an endless quantity of meaning, embedded in the network of intertextual relations, which by pointing to the original object – text or image – opens up the way for a new referential structure; a play of clearly open and accentuated citation and endless intertextual signification.

The text spoken by the actresses constructs a field of “permutation and transformation of other texts”¹ and creates a hybrid and chaotic structure of referentiality, in which the signifying no longer has a secure source. The fact that the text is entirely composed of “expressions, phrases, and idioms of former texts”² makes its field of reference all the more potent in its indeterminacy, insofar as its source and object (beginning) is another, hardly signifiable text.

Caught in the network of mutual significations, the text becomes a structure of endless potentiality, which is “not limited to noting down the previous speech, but is inscribed into the speech (statement, discourse) as its interpretation, i.e. surpasses it symbolically from the situation in which it is created.”³

An active attitude towards the text always invokes the other, it signifies the other as the one from whom I/we am/are partly created as author(s). Even though aware of the position of the author as the one who is the sign of the authentic, identified with the text, the affirmation of the other/citation is a sign of searching for “a new object that would be achieved through a shift /.../ That new object is the Text.”⁴

It is precisely in Frlić’s concept of *Miss Rice* that the attitude towards the objectness of the text becomes an attitude towards the concept of theatre performance as such. Text as the dominating element of the theatrical act and its most general convention, is in the example of Miss Rice separated from work and becomes work itself. It abandons that indestructible idea of the theatre as a symbiosis of particles within a whole, existentially depending on each and every of its parts. The text dominates as a sort of matter, an object from which one should enter the reading of the performance and the performance itself. That is to say, if reading can, considering the omnipresent citation, be performed as freely as the author uses the quotations. Do we recognize the texts as our own? Do we recognize the texts at all? And the texts that the actresses are saying, where do they come from? In his effort to make the text and the citation noticeable (though not necessarily recognized = understood), the director formulates the question of the origin of the text as a part of the text itself, and he does it twice. Always masked into the conventionality of performance, always between repetitions, always as repetition, but also always provokingly and directly addressing the audience.

Beside the issues of textual genesis and originality, this procedure questions the position of the spectator’s field of reference, which is a sort of imaginary museum of popular culture, film and politics. Before entering the process of meaning, the spectator must recognize the models; he must make his way from the definition of genre to the very source of the quotation. It is only if the text is recognized that the question of authenticity is raised, and it is to be read within the broader meaning of citation, with respect to its presence in Frlić’s work generally. The essential issue that we must address after the question of authenticity is the attitude towards the meaning, whereby we are accepting the fact that “the Text is plural. Which is not simply to say that it has several meanings, but that it accomplishes the very plural of meaning... Text is not a co-existence of meanings but

1 Vladimir Biti, *Pojmovnik suvremene književne i kulturne teorije* [Dictionary of modern theory of literature and culture] (Zagreb: Matica Hrvatska, 2000), p. 224.

2 Roland Barthes, *From Work to Text*, in: *Textual Strategies: Perspectives in Poststructuralist Criticism*, ed. by Josue V. Harari (Ithaca, NY: Cornell UP, 1979), 73-81.

3 Vladimir Biti, op. cit., p. 532.

4 Roland Barthes, as in n. 2.

5 *Ibid.*

a passage, an overcrossing; thus it answers not to an interpretation, even a liberal one, but to an explosion, a dissemination.”⁵

6 *Ibid.*

Thus, the (non)recognition of the textual model becomes a source of frustration, caused by the impossibility of defining the fields of meaning, or rather of signification, which Barthes has called secret and ultimate, “falling under the scope of a hermeneutics, of an interpretation.”⁶ A non-existing reference, a failure of recognition, a lack of clear relation between the performance, the reality, and the spectator’s subject, is the moment in which the concept openly shows that its aim is not only to deal critically either with the complex structure of the theatrical act, or with the question of authenticity, much less with the attitude towards convention. What is imposed as the topic is the spectator, torn in the triangle between the signified, the authentic, and the Text.

7 *Ibid.*

The text that raises the question of its own origins, its own originality as an illusion, its own rationale within the performing process, is a text that negates everything else that is theatrical, but asserts the Other; the Spectator. The decision of negation-assertion is at the same time a decision on behalf of the theatre, i.e. that sort of thinking which is realized by the “overturning of former categories.”⁷ Perhaps today it is only the text that is sufficiently dominant/present in order to raise questions, by openly doubting its own genealogy of authenticity, about that very authenticity and the sensefulness of theatrical act as such, bringing it to the edge where overturning may seem the only possible direction, while the only scenic activity is an act of speech, whereby the “‘generative matrix’ would no longer be the ‘story’, but what Richard Schechner has called ‘game’ – although in the framework of what we term the ‘dramatic’ structure of stage fiction and situation.”⁸

8 Hans-Thies Lehmann, *Postdramatisches Theater* (Frankfurt am Main: Verlag der Autoren, 1999), 28-9.

The three actresses in *Miss Rice* are using the text as their material for working on the concept, that is, for demonstrating the performative potentials of the postdramatic. The act of speech is realized as the only stage event, a game, a “representation of the world with a minimum of real action” that indicates a possible definition of an impure drama, as Lehmann has termed it, defining it additionally with respect to the pure one as a “high degree of abstraction in picturing the world; a presentation of political, moral, and religious contents of social life by dramatizing their collision.”⁹

9 *Ibid.*, 78.

The three actresses exploit the text with ruthless energy, materializing it even more, with the aim of separating it from the rest and making it a work of its own, until at the final point it negates itself by raising the question of its origin. Or until it turns into a form of stage rhetoric.

6

The textual basis for Frlić’s concept of *Miss Rice* consists entirely of quotations, that is texts taken over from popular culture, film, newspapers, and television. They have been selected so as to reveal clearly, through certain details, their own origin and the fact that they have been borrowed, adopted, and interpolated into the new concept. These quotations, merged into a sort of hybrid collage, define a structure in which what is said becomes more important than that which is spoken about or the way it is spoken about. Frlić’s quotations cover various burning social issues, such as conservatism, the American invasion, child abuse, the issue of personal ambition in the demotivating capitalistic system, etc. But he is not using the commonplaces of these extremes of everyday life only to draw attention to them or state his own standpoint with respect to certain problems, to define himself politically or critically. He is using the quotations in order to obtain a form of indirect rhetorical game, a cluster of speeches whose task is “to transmit the textual and scenic message to the spectator in the most efficient way possible.”¹⁰

10 Patrice Pavis, *Dictionnaire du théâtre* (Paris: Éditions sociales, 1980).

The director’s intention is clear: by insisting on the clarity of presentation and by using texts of different genres, Frlić is adopting a critical position with respect to the space of textuality and the entire space of media he is creating, thus defining the contemporary concept of thought. The field of reference has been extended to the extreme, whereby the omnipresent thought and clear critical attitudes are brought ad absurdum precisely through their position of commonplaces.

Lest the senselessness of general thinking should accidentally move in the direction of sensefulness, entire sequences of the show are repeated several times. If we understand credibility as a basis for the efficiency of rhetoric and rhetoric itself as a verbal process of discovering the credible, “in which the recipient is led to search for broader frameworks of understanding,”¹¹ repetition imposes itself as the (only) legitimate procedure in the process of persuasion.

11 Vladimir Biti, op.cit., p. 549.

Speech needs repetition as its most important structural element, and so does rhetoric. There is no efficient rhetoric without repetition, “there is no aesthetic form without intentionally applied repetition.”¹²

12 Hans-Thies Lehmann, op. cit., 336.

However, in case of theatre performance, repetition may cause a state and impression of senselessness, a form of redundancy that “transforms itself into an experience of a process that

'would not end'.¹³ Frlić achieves the negation of the category of dramatic time by avoiding a clear narrative structure that would create "secure" time through a firmly defined beginning and end. Secure time is that which the spectator can predict with his own inner logic. It gives him information about its duration and the relations that will take place within that duration. Frlić's episodic type of direction gives no hints as to how long the performance might last. In this way, he opens up the possibility of making it last as long as he will; of redirecting the cyclical character of its structure towards not-ending and to make the citation that is manifest in the rhetoric the most radical form of stage declamation as political thinking/acting.

13 *Ibid.*

7

The director's insistence on the open structure of *Miss Rice* renders the anatomy of performance completely transparent. What is visible in thus disclosed anatomy are the clearly separated dramatic situations, which in their repetition and variation remind of the procedure of montage, typical of the medium of film or television. By applying this procedure to a theatre performance, Frlić "omits the usual hierarchies of dramatic space (the place of character, significant gesture, confrontation of antagonists), including a 'subjectified' space, dominated by the subjective self. The stage is not interpreted as a homogeneous field, but consists of several fields in which the play goes on alternatively and synchronously,..."¹⁴ while the strikingly film-like structure crucially determines the space-time relationship in terms of the real, the scenic, and the imaginary, whereby the scenic, with its central position, belongs both to the real (the here and now of the performance, which pierces the membrane of illusion by literally quoting names of public persons, news, marketing slogans) and the imaginary ("...a co-product of the theatre and the spectator's imagination, coefficient of their joint activity"¹⁵).

14 Hans-Thies Lehmann, op. cit., 296.

15 Hans-Thies Lehmann, op. cit., 190.

The thematically non-defined space and the immobility of performance are additional tools that keep the potency of scenic space within the limits of illusion. It is necessary to negate that space completely in order to allow the endless variations of the theme to find their extra-scenic space, which the spectator is building with his associations, depending on how successfully he may detect references from film, newspapers, or television that Frlić is presenting him with. Nevertheless, I avoid thinking of film/television as the media of uttermost illusion. The imperative of complete satisfaction is most conspicuous precisely in the theatre. It is live flesh that we are dealing with on the other side of the ramp, even though the director's montage procedure may cut short our desire to obtain pleasure every fifteen minutes and the space always brings us back to our own reality.

That in-between field of theatrical performance becomes the site of possible discursive manipulation, political persuasion, or benign dialectics.

8

Why don't you let me play the situation? – Nina Vioić is asking in a somewhat frustrated voice, fighting for her enacting position. Playing with the form of conventional dramatic situation and the obstructed possibility of its realization is a basic director's technique and Frlić has applied it to the concept of *Miss Rice*. Dramatic situations have been objectified, preserved in their openness and thrown out to the spectator in their inability to perfect themselves, to perform the function of satisfaction that is expected of them. The satisfaction offered by this closed situation is prolonged to another concept, postponed with the risk of never happening at all. Everything else becomes more important than the spectator's wish: the political position, the quoted everyday life, the director's dialectics, the open negation of conventions. Between the destroyed reality that he is trying to escape and the nightmare of repetition he has fallen into, the spectator is trying to find a crack, but "...for the last hundred years we have been living in repetition. What History, our History, allows us today is merely to slide, to vary, to exceed, to repudiate."¹⁶

16 Roland Barthes, as in n. 2.

Theatre as the site of narrative act brings us back to the Text; the repetition of a single Text that we know, the Text that we hear in the radically symbolic echo of the media, imprinting itself on our memory even though we read it unaware, the Text that we are finally frantically trying to remember in all its meanings. At the same time, the recipient is fully concentrated on his attempt to avoid the Text in its intentional criticality, its evasiveness, its heterogeneity. By maintaining the mechanism of signification and interpretation, the recipient forgets that the moment of understanding will take place only when he has decided that the final approach to the text will be that of pleasure.



Anica Tomić & Jelena Kovačić: Oprostite, mogu li vam ispričati...?, ZeKa&M, Zagreb, 2008., photo: Mare Bratoš

Trening izdržljivosti

Anica Tomić & Jelena Kovačić

Razgovarala: Lana Šarić

S Anicom Tomić i Jelenom Kovačić razgovaramo o njihovom dosadašnjem radu u kazalištu; neposredan povod je premijera predstave ovog redateljsko-dramaturškog tandema *Oprostite, mogu li vam ispričati...?* u Zagrebačkom kazalištu mladih.

Opišite nam autorsku suradnju dramaturga i redatelja u vašim predstavama.

Anica Tomić: Naša suradnja počela je slučajno, ako slučaj uopće postoji. Krajem devedesetih intenzivno sam sa svojom grupom Theatre de femmes radila socijalno–politički angažirane performanse koji su se izvodili u raznim prostorima (stara Močvara, tvornica Biserka, Jedinstvo, razni alternativni festivali itd.), a Jelena je u tim projektima bila u ulozi izvođačice. Tek smo na projektu *Ne ja ili orijentacijsko hodanje* (2003) počele intenzivno surađivati kao dramaturško–redateljski tandem. Od prvog dana zajednička strategija bila je razgovor o problematici alternative devedesetih, povezivanju s ostalim grupama, pokušaju da se pronađe prostor koji bi nas okupio, ali i glavnoj temi koja nas je sve zaokupljala – tranzicijskoj mijeni koja je započela naglo, nespretno i lažno. Politika je inzistirala na iluziji sutrašnjice, javni istupi bili su ponekad čin hrabrosti, komunizam je pao, ali samo prividno. Sve to iziskivalo je razgovor kao zadnje mjesto u kojem se razmjenjuje, ali i distancira od svega zaludjujućeg čime nas je prethodno desetljeće indoktriniralo.

Literatura nas je zasigurno odmah spojila (upoznale smo se na komparativnoj), pa su se iz naših razgovora polako počele kristalizirati ideje naših vlastitih interesa i želja da i mi u suodnosu s određenom literaturom progovorimo o tome. Bavljenje Bernhardom došlo je prvo iz moje, a zatim i Jelenine strasti prema tom piscu, a zbirka pripovjedaka *Imitator glasova* postala je gotovo glasnogovornik naših stavova. Najveći je problem bio kako se postaviti prema literarnom mediju koji je potpuno drugačiji od kazališnog, i kako taj medij literarno prevesti, prvenstveno u naš jezik, a potom i u jezik teatra. Upravo iz tog razloga, od Bernharda smo upotrijebile tek pet pripovijedaka i to kao motivacijsku komponentu, a zatim smo u odnosu na to počele upisivati ono što nas zanima.

Jelena Kovačić: Članica Theatre de Femmes postala sam 1998. godine. To je za mene na neki način bilo vrijeme prvih ozbiljnih samostalnih odluka, profiliranja vlastitih interesa, konačnog sazrijevanja i osvještavanja stvarnosti u kojoj živimo. Krajem studija, od cijele trupe TDF-a, ostale smo samo Anica i ja. Onda sam ja u jednom trenutku napustila poziciju izvođača i vratila se onome o čemu sam zapravo razmišljala još kao srednjoškolka, o dramaturgiji. Kroz izvođačko iskustvo nekako sam sazrela do ideje iz koje se pozicije želim baviti kazalištem. Slijedio je upis na Akademiju i prvi profesionalni angažmani. Trebalo mi je određeno vrijeme da definiram koji tip sudjelovanja u određenom projektu očekujem, odnosno koji tip dramaturga

želim biti. Anica je u toj potrazi bila idealan sugovornik. Način na koji danas funkcioniramo rezultat je desetogodišnjeg rada i našeg desetogodišnjeg druženja. Oduvijek nam je, osim onog suradničkog momenta, izuzetno važan bio i onaj ljudski. Da bismo se mogle razumjeti kao redatelj i dramaturg, najprije se moramo razumjeti kao ljudi. Naša razmišljanja o kazalištu i naši interesi u kazalištu nisu identični, ali se sastaju u onoj mjeri u kojoj je potrebno da želimo zajedno raditi.

Forma vaših predstava nije klasična. Bavite se, rekla bih, razbijanjem, proširenjem i nadogradnjom ustaljene dramske forme. Predstave sadrže dramski moment, ali i dokumentarizam, elemente onoga što nazivamo tradicionalno, ali i ono što bi teoretičari kazališta opisali kao postdramsko kazalište. U svim vašim predstavama koje sam gledala također postoji i jak, u nekim predstavama i ključan moment autoreferencijalnosti. Možete li analizirati svoj način rada, formu i stil vaših predstava?

Anica Tomić: Gotovo sam sigurna da bavljenje medijem teatra mora biti posljedica istraživanja koje te se tiče. Ovisno o temi, ali i modelima i strategijama kojima se baviš, nalaziš i iznalaziš načine dijaloga s njim. Meni je teatar oduvijek bio prostor tzv. acting outa ili mjesto izbačaja, dijelom vlastite izvedbe, a dijelom onoga što stvaraš izvedbom drugih. Naime, moment u kojem sam odlučila (bar trenutno) ne nastupati u projektima koje “režiram” otvorio je prostor u kojem moj cijeli izvedbeni habitus pokušava prodrijeti do glumaca koji nose određenu izvedbu tj. predstavu. Pitanje postdramskog za mene je vrlo teško. Svijest da mora postojati nešto što je poslije drame, meni kao autorici i izvođačici postavlja jedno drugo pitanje – nije li postdramsko negdje kompatibilno onome što je isto tako pra-dramsko ili pak onome što je meta-dramsko. Bavljenje kazalištem za mene postaje pokušaj da se uhvati taj jezik koji je neuhvatljiv, a koji se upravo događa u prefiksima: pra, post ili meta. To je razlog zašto se uopće bavim kazalištem: tek se hvatanjem tog nevidljivog jezika može započeti neki pokušaj kategorizacije i sistematizacije.

I govor o zbilji, dokumentu, pa čak i svojevrсна autoreferencijanost (koja je u mojem slučaju bila jako naglašena u performansima koje sam prije izvodila), prvenstveno proizlaze iz tog nevidljivog koje se tka između onoga što se govori, onoga što se govorom misli, onoga što i kako se tijelo u prostoru postavlja i na kraju suodnosi u odnosu na drugoga (govor, ton, gestu, mizanscenu...), a onda i cijelu sekvencu izvedbe kojoj pripada.

Jelena Kovačić: Za mene je pitanje analize i kategorizacije vlastitog rada prilično problematično, jer još uvijek od njega nemam dovoljnu distancu. Nijedan naš proces nije identičan niti unaprijed zadan. Prvoj probi uvijek prethode višemjesečne pripreme, ali u većini slučajeva proces ovisi i o ljudima s

kojima radimo. U našim se predstavama uvijek bavimo i sadržajem i formom, bez obzira na to koji je trenutak pokrenuo određenu ideju. Unutar toga pokušavamo pronaći idealan model supostojanja forme i sadržaja. Kao posljedica toga događaju se ulasci u postdramsko, dramsko, autoreferencijalno, zbilju i još mnogo toga. Mislim da uvijek pokušavamo napraviti predstavu koja je svjesna trenutka u kojem nastaje, svjesna onoga što je nastalo prije nje ili pak onoga što trenutno nastaje oko nje. Istovremeno, uvijek smo maksimalno svjesne da je jezik kojim se bavimo kazališni, crpimo njegove mogućnosti, koristimo ono na čemu kazalište počiva – glumačko tijelo koje se supostavlja onom gledateljevom. I to je, barem za mene, jedini dokumentarizam naših predstava, dva tijela koja se nalaze jedno nasuprot drugom u neprestanom pokušaju da se jedno drugom približe.

Ako upotrijebimo sintagmu “pozornica kao govornica”, dolazimo do teme političnosti vašeg kazališnog izraza. U zadnje tri predstave bavite se tematikom rata/nasilja nasuprot intimnosti. Dotičete pitanje ratnih trauma, u *Kučkinim sinovima* i tematiku Titova naslijeđa. O tome ste stvorili trilogiju koju ste, uvjetno rečeno, završile s *Oprostite...*, a u kojoj se bavite upravo i svojim vlastitim, među ostalim i generacijskim odmakom od tema kojima se bavite. Recite nam više o toj poziciji i toj tematici?

Anica Tomić: Kao što sam već rekla, mi smo bili generacija koja je bila premlada da djeluje, a opet dovoljno odrasla da razumije. Osvještavanje povijesti i naglo sazrijevanje možda su simptomi jednog dijela naše generacije. Tek su u tom desetljeću na naplatu došli Drugi svjetski rat i Hrvatsko proljeće. Meni osobno tek je s trinaest godina postalo jasno tko su mi bili djedovi, koje su strane zauzeli, kakve je to konkretno posljedice imalo na sadašnjost i zašto je pola moje obitelji u nekoj suludoj bitci u kojoj ljudi doslovce umiru ili se pak vraćaju okljaštreni i ludi. Moglo se očekivati da se ta silna prešućivanja i laži na neki način vrlo jasno i angažirano upetljaju u kazalište koje radim. Meni je najvažnije bilo da pokušamo proizvesti političku poruku koja dopire iznutra, da moje osobno nepristajanje bude ispričano kroz priču o ljudima u kojoj nema krivaca, jer su svi istovremeno krivci i žrtve. Tako smo i započele s tom teškom temom da bi na kraju došle i do Tita, ali i monologa iz *Oprostite, mogu li vam ispričati...* – “Jebem ja vama svima matere, jebem ti takvu zemlju...”

Jelena Kovačić: Mislim da se našu generaciju, između ostalog, može okarakterizirati i kao onu koju nitko ništa nije pitao. Bitke su se, kao što nam govore, vodile u naše ime, u ime naše budućnosti. Sada kada je ta budućnost konačno postala sadašnjost, nas i dalje nitko ništa ne pita, bez obzira što nam je sada jasno da se njihove istine ne poklapaju s našima. Meni je osobno izuzetno važno da se postavim

u odnosu na ono što se na ovim prostorima događalo devedesetih, jer mislim da ova zemlja ne bi bila ovakva kakva jest da se nije dogodio rat i da bi mnogi životi krenuli u nekom drugom i boljem smjeru. Zato se ne bavimo onima koji su taj rat zaista vodili, nego onima koji su vjerovali da taj rat vode. Istovremeno, mislim da se baveći ratom ne bavimo isključivo našom sredinom, jer rat je danas, kao i već stotinama godina svakodnevna činjenica, bez obzira što Hrvatska trenutno živi u miru. U tom se smislu predstava *Oprostite, mogu li vam ispričati...*? najviše odmaknula od rata kao lokalne teme, a i naš je odnos prema toj tematici prilično sazrio. U njoj se dogodio jedan pomak koji možemo nazvati i ironijskim, pomak unutar kojeg smo se zapitale upravo ovo što nas ti sada pitaš: zašto se mi danas želimo baviti tom temom i koga to uopće zanima? I sama se predstava između ostalog bavi tim pitanjima. U *Imitatorima glasova* i *Kučkinim sinovima* naš odnos prema toj tematici uvijek je sadržavao prilično veliku dozu strahopoštovanja, tamo smo zaista pokušavale ispričati neke konkretne priče, povratiti im dostojanstvo i pristupiti im krajnje ozbiljno. U *Oprostite...* smo krenule drugim putem, kao najvažnija replika i glumačka gesta pojavio se smijeh, priče su se počele negirati, a to je pak rezultiralo našim možda najozbiljnijim pristupom toj temi. Zbog toga je u ovoj predstavi naš stav prema ratu i njegovim posljedicama najvidljiviji. Ovdje se više ne bavimo samo ratom, nego i načinom na koji se prema njemu danas odnosimo.

U vašim predstavama može se primijetiti specifičan rad s glumcima gdje se naglasak stavlja na tijelo i pokret.

Anica Tomić: Kad radim s glumcima, u središtu je mojeg interesa, kako lijepo kaže Valentina Valentini: “...riječ koja je prošla tijelom i prožela ga, te tijelo koje postaje scena, prostor, objekt i koje izaziva riječ u konkurenciji jednakih...” Glumac je prostor tišine, on je tijelo koje se stalno transformira i koje ulazi u svojevrсни dijalog s ritualom kojeg svakodnevno ponavlja. I kako lijepo kaže Matula: “riječ je o rastezanju, proširenju duše...”, a ja bih još dodala – riječ je o pounutrenju, ali i stalnom balansiranju između vanjskog i unutarnjeg, stalnog i nestalnog, kao i pokušaju da se postane transparentan – dovoljno da i sam gledatelj počne upisivati ili pak dešifrirati određena polja značenja.

Za mene je glumčevo tijelo, glas, gesta, mimika i samo kretanje kao takovo, dio iste cjeline. Najveći problem postaje kako te elemente staviti u međusobni dijalog, kako da gestualni materijal postane svojevrсни citat, lekcija u odnosu na ono što glas radi. U radu krećemo od onog što glumca pokreće na akciju – od njegova tijela. Pritom se možemo susresti i s nekom vrstom otpora; tijela pamte i loša i dobra usustavljenja koja tijekom rada izbijaju na površinu i zadaju im probleme, no ponovno, naše se kazalište prilagođava glumcu, ono radi za njega, ono pokušava otvoriti neke druge točke tijela koje

njemu neće biti toliko traumatične. Ponekad kod nekih uspijevamo iznaći način da prevladaju prvotnu teškoću najjednostavnijeg udaha, a kada to uspijemo, onda i sam čin njegovog ili njezinog bivanja na sceni postaje naše, njihovo, a naposljetku i gledalačko nadahnuće. Za mene su glumci idealni sugovornici, oni koji pristaju zajedno s nama ući u neke prostore koji se i nama ponekad čine neuhvatljivima, i na tome sam im beskrajno zahvalna. Jer ipak, bez njih, sve ovo bilo bi uzaludno.

Jelena Kovačić: Glumca uvijek doživljavamo kao autora predstave. Na početku svakog procesa uvijek nam je najvažnije proći onu prvu fazu u kojoj pokušavamo komunicirati što i kako želimo raditi, a zatim to mijenjamo u odnosu na ono što dobivamo kao povratnu informaciju. S obzirom da uvijek unaprijed znamo s kojim ćemo ljudima raditi, i sam tekstualni predložak nastaje u odnosu na onoga koji će ga izgovarati. Istovremeno, za vrijeme proba tekst uvijek doživljava niz promjena, izmjena, dopuna i kraćenja, jer se uvijek iznova prilagođava izvođaču, pokušava postati njegova svojina, ustoličiti se u njegovom govornom aparatu. Istovremeno i svaka rečenica mora pronaći svoj suodnos s gestom i odbaciti svoje viškove. Glumac je uvijek prvo i zadnje mjesto kroz koje se iskušavaju naše, a zatim i njegove ideje. Unutar toga nužno je da u predstavu ulazi svojim cjelokupnim glumačkim habitusom.

Kako gledate na kulturni kontekst u kojem djelujete u Hrvatskoj? Opišite nam vaše viđenje perspektiva, repertoara, kazališnog života, aktualnosti ili neaktualnosti kazališta, kulturnih politika koje vas se tiču. Kako biste opisali položaj vaše generacije?

Anica Tomić: Ono što smatram bitnim, ali isto tako nemogućim, jest da se politika povuče iz sfere kulture. Kultura bi trebala početi voditi svoju, osmišljenu i transparentnu, politiku – što duguje činjenici da je većina kulture financirana sredstvima poreznih obveznika. Istovremeno, hrvatskom kazalištu uglavnom nedostaje odgovornosti zbog čega često upada u svojevrsnu inerciju lijenosti ispunjavanja godišnjih repertoara koji ne odgovaraju profilu kakvo bi određeno kazalište trebalo imati. Veliki problem postaje i televizijska hiperprodukcija koja se odvija po drugačijem produkcijskom modelu od onoga po kojem još uvijek funkcioniraju naša kazališta. Za neke je toliko očekivani kapitalizam donio i potrebu da se neke strukture mišljenja naslijeđenog iz bivšeg sistema promijene. Naime, moja utopijska ideja jest da sva kazališta (osim možda nacionalnog) funkcioniraju po modelu koji bi uključivao dvogodišnje ugovore i fluktuaciju ljudi koja bi samim tim decentralizirali Zagreb kao mjesto gdje se “sve događa”. S druge pak strane, odgovornost ansambla bila bi da se uz dobar financijski dvogodišnji ugovor odustane od nastupanja na drugim mjestima tijekom tog razdoblja. Samim time dobila bi se veća posvećenost koja u zadnje vrijeme

nedostaje. U zadnjih nekoliko godina ogroman problem postaje da glumac mora birati između novca i umjetnosti i naravno da onda bira novac, jer kapitalizam jest novac, a sve to rađa situacijom da je na probama sve manje ljudi. Natječaji, ali i otvoreni pozivi trebali bi omogućiti mladim autorima da predlažu ravnateljima ideje i tekstove, jer će se tek povećavanjem konkurencije moći govoriti o novom početku. Tek kritična masa novih ljudi, ideja i tekstova mogla bi s vremenom zamijeniti neke ustoličene figure hrvatskog kazališta kojima je teško priznati da im je vrijeme prošlo. Ja sam oduvijek bila začuđena pričama starijih kolega o nekim boljim vremenima kad su mladi imali viziju. Čini mi se da je ova naša generacija popuno bez iluzija. S jedne strane to je naša prednost, ali s druge postaje i najveća mana. Kako to ironično zvuči: ponovno smo premladi da nam itko ukaže povjerenje, a dovoljno odrasli da nam je i više nego jasno što se uistinu događa.

Jelena Kovačić: Ono što je najveća vrijednost naše generacije jest da smo svi prilično različiti i da se nakon puno vremena počelo pojavljivati nešto što bismo mogli nazvati generacijskom solidarnošću. Intenzivno pratimo radove kolega, kao što i oni prate naš, razgovaramo o onome što radimo, međusobno se podržavamo i cijenimo pojedinačne napore. Mislim da je to nužno kako bi naša generacija uopće opstala u kazalištu. Svi smo vrlo svjesni neizvjesnosti našeg rada te da o našoj budućnosti odlučuju stvari na koje često nemamo nikakvog utjecaja. Borba s postojećim strukturama često postaje pravi trening izdržljivosti, ali možda nas baš to tjera dalje i ne dozvoljava nam da odustanemo, bez obzira što se u toj borbi događa nevjerojatan gubitak energije. Najveći problem hrvatske kazališne sredine jest što je ona vrlo mala, prečesto se odaje kuloarskim pričama i gotovo redovito inzistira na nekom klasificiranju i stvaranju klanova koji su nerijetko politički opterećeni. Većina mladih autora deklarirano ne želi zauzeti neku stranu, skloniti se u neki klan, i to ljudima naravno otežava situaciju, a one koji su na odlučujućim pozicijama zbunjuje. Hrvatsko kazalište još uvijek nije spremno za smjenu generacija i veliko je pitanje kada će se taj trenutak dogoditi. Do tada njegova stvarnost ostaju sumnjive repertoarne politike u kojima se odluke donose makinalno i često nisu rezultat nekog promišljenog plana, ili su pak toliko ustajale da si ne dozvoljavaju ni trenutak rizika. Sve i dalje ovisi o pojedinačnim inicijativama koje su hvalevrijedne, ali to su još uvijek samo iznimke koje potvrđuju pravilo.

Kako biste opisali odnos Akademije dramske umjetnosti (ustanove na kojoj ste se obrazovale) i vašeg rada u kazalištu?

Anica Tomić: Problem institucije na koju pristaješ jest što si, umjesto upijanja znanja i stjecanja vještine, prisiljen čelitchi vlastitu volju i trenirati strpljenje nužno za bilo kakvo funkcioniranje unutar tog modela institucije. S druge pak strane, ono što je nužno i potrebno

i gotovo nezaobilazno jest da Akademija mora postati temeljno mjesto za razvijanje i razmjene ideja, kao i prostor slobode unutar kojeg fluktuiraju različiti profesori i njihova znanja. Nažalost, naša Akademija bez obzira na hvalevrijedan trud nekih odsjeka i dalje propada u natjecanju taština pojedinaca koji je tretiraju kao privatni prostor obračuna, a ne kao prostor koji je javan, transparentan – mjesto na kojem se griješi, ali i umjetnički sazrijeva. Hitno bi se trebala otvoriti neka druga vrsta umjetničke škole za teatar koja bi možda u suodnosu s Akademijom iznjedrila i neke druge, ako već hoćeš, europske i otvorene vidike k putovima za novi teatar.

Jelena Kovačić: Moje iskustvo s Akademijom istovremeno je pozitivno i negativno. Što se tiče Odsjeka za dramaturgiju na kojem sam trenutačno apsolutno, mislim da on prilično intenzivno radi na poboljšanju i aktualizaciji svog programa, pogotovo otkad je došla *Bologna*. Ono što je meni za vrijeme studiranja nedostajalo jest konkretni dramaturški rad u okviru nekog kolegija. Na kolegijima iz praktične dramaturgije uglavnom smo se bavili pisanjem, što nam je kao dramaturzima bilo potrebno, ali ne i dovoljno. To smo onda pokušavali nadoknaditi razgovorima s nekim profesorima koji su bili dovoljno otvoreni i za komunikaciju o stvarima koje smo radili izvan Akademije. Ti isti profesori i danas prate naš rad. Ali, mislim da se na Akademiji kao instituciji još puno toga može promijeniti. Akademija je unutar sebe kazališna zajednica u malom, ali prilično disfunkcionalna, jer je suradnja među odsjecima (i to pogotovo ona između odsjeka kazališne režije, dramaturgije i glume) prilično slaba, tako da se na njoj zapravo ne uči ono za kazalište presudno, a to je međusobna suradnja, ne priprema nas se za ono što nakon izlaska iz te institucije slijedi. Isto tako, nedostaje i suradnja s ostalim akademijama, jer su studenti Likovne i Glazbene akademije također naši potencijalni suradnici. Mislim da bi Akademija svoj program trebala organizirati negdje na pola puta između sveučilišnog i radioničkog, jer ona bi trebala biti mjesto na kojem dobivaš priliku da u jednom relativno zaštićenom prostoru eksperimentiraš s vlastitim idejama i kroz to tražiš svoj umjetnički put.

Na kraju, možete li komentirati mehanizme kojima alternativno postaje institucionalno i što to znači za hrvatski teatar, kao i za vas i vaš rad.

Anica Tomić: Ja se nikada nisam smatrala alternativkom i amaterkom, već profesionalnom alternativnom amaterkom. Točnije, onoliko koliko sam onda bila amaterka i alternativka, toliko sam i danas. Amaterizam nije isto što i diletantizam. Amaterizam je jednako voljenje. Mislim da u našem kazalištu ima jako puno diletanata, a premalo amatera. Sve je više onih kojima je kazalište mjesto nevoljenja, a ne voljenja. Ulog je jedino što se promijenilo ulaskom u instituciju. Naime, i prije je ulog bilo velik, kao i odgovornost koja je dolazila s njim, no danas je ulog još veći, pa je tako i odgovornost veća, a i nemamo više osamnaest. Promijenilo se to da u instituciji postoji više vremena za razmišljanje. Neki drugi ljudi rade tehničke stvari koje smo mi donedavno obavljale same. Nadalje, prelazak u instituciju označio je da te netko i za to plaća, što pak znači da uz bavljenje kazalištem ponekad ne moramo raditi još i druge poslove koji bi nam osigurali egzistenciju (iako većinom moramo).

Kazalište je za mene odmalena jednako životu, a ne poslu. S njim se ustaješ, iz njega nikad ne izlaziš. Kazalište je stvar životne odluke na koju pristaješ i pokušavaš bez obzira na sve inzistirati u tom zadnjem plemenitom prostoru zaborava i ludila.

Jelena Kovačić: Meni se čini da se, osim uvjeta rada, za nas nije puno toga promijenilo. I dalje se bavimo isključivo onime što nas zanima, ne pristajemo na projekte koji nam iz ovih ili onih razloga ne odgovaraju, maksimalno se trudimo izbjeći kompromise koji nas ograničavaju. Prelazak u instituciju dogodio se kao prirodan slijed događaja, ali mi i dalje radimo izvaninstitucionalne projekte. Uspjele smo, barem za sada, zadržati ono od čega je sve krenulo, i dalje smo entuzijasti i idealisti i kazalištem se bavimo prije svega zato što to volimo. Još uvijek ne odrađujemo ono što radimo. Kad rad na predstavi postane samo jedna u nizu svakodnevnih obaveza, prestat ćemo se time baviti.



Anica Tomić & Jelena Kovačić: *Imitatori glasova*, Teatar &TD, Zagreb, 2007., photo: Dario Hacak



Anica Tomić & Jelena Kovačić: *Excuse me, can I tell you...?*, ZeKa&M, Zagreb, 2008. photo: Mare Bratoš

Resistance Training

Anica Tomić & Jelena Kovačić

Interviewed by Lana Šarić

Translated from the Croatian by Marina Miladinov

We have spoken with Anica Tomić and Jelena Kovačić about their past theatre work; the actual occasion was the premiere of their play *Oprostite, mogu li vam ispričati (Excuse Me, May I Tell You...?)* at ZKM (Zagreb Youth Theatre).

How would you describe your cooperation as a dramaturge/director duo?

Anica Tomić: Our cooperation began rather accidentally, if there is such a thing. In the late 90s, I worked intensely with my group Theatre de femmes on socially and politically engaged performances, which were taking place in various spaces (old Močvara, Biserka factory, Jedinstvo, various alternative festivals, etc.), and Jelena was performing in those projects. It was only with the project entitled *Ne ja ili orijentacijsko hodanje* (2003) that we began with our intense cooperation as a dramaturge/director tandem. From the first day, our joint strategy was to discuss the issues of alternative theatre from the 90s, to connect with various other groups, and to try to find a space that would join us together, but we also talked about the main issue that concerned us all – the transitional changes that had set on abruptly, clumsily and falsely. The politics insisted on creating an illusion of tomorrow, while public performances sometimes equalled an act of bravery: communism had fallen, but only seemingly. All that demanded a dialogue as the final place of exchange, but also as a place of distancing oneself from all those maddening things that the previous decade had indoctrinated us with.

Most certainly we found to each other through literature (we met as students of comparative literature), which is how our conversations gradually crystallized the ideas of our own interests and a wish to speak about them in correlation with certain types of literature. Engaging with Bernhard was a result of my passion, and then also Jelena's passion for that author, and with his collection of short stories *The Voice Imitator* he practically became the spokesman of our attitudes. The main problem was where to place ourselves with respect to a literary medium that was completely different from the theatre, how to translate that medium in a literary manner, first of all into our language and then into that of the theatre. It was for that reason that we used only five of Bernhard's stories as a motivational component, after which we began to inscribe our concerns into them.

Jelena Kovačić: I joined Theatre de Femmes back in 1998. In a way, it was the period when I had to make my first serious and independent decisions, to profile my interests, to mature, and to reflect upon the reality in which we lived. By the end of our studies, Anica and me were all that was left of TDF. Then at one moment, I left the position of performer and returned to what I had been thinking about even as a schoolgirl, to dramaturgy. Through my performer's experience I somehow matured and realized from which position I wanted to engage with the theatre.

I began my studies at the Academy and my work on professional projects. It took me some time to define what sort of engagement I was expecting from which project, or rather what type of dramaturge I wanted to be. Anica was an ideal dialogue partner on that quest. The way in which we function together today is a result of ten years of cooperation and ten years of hanging out together. We've always cared about that human touch in our work. In order to understand each other as director and dramaturge, we must first understand each other as persons. Our reflections on the theatre and our theatrical interests are not identical, but they converge to the extent that is needed in order to want to work together.

The form of your plays is far from classical. One might say that you are trying to disintegrate, expand, and develop the established dramatic form. Your performances contain a dramatic moment, but also documentary elements, elements of what we may call traditional, and also something that theatre critics would describe as postdramatic theatre. In all your performances that I have seen, there is also a strong self-referential moment, which seems crucial for some of them. Could you elaborate on your working method, on the form and style of your performances?

Anica Tomić: I am almost sure that engaging with the theatrical medium must come as a consequence of research that concerns you. Depending on the topic, but also on the models and strategies you are using, you invent and reinvent the ways of engaging in a dialogue with it. For me, theatre has always been the space of "acting out", the place of eviction, partly of my own performance, partly of what you see as the performance of others. The moment in which I decided not to perform in the projects that I "direct" (at least for now) has opened up a space in which my entire performing makeup is oriented at getting through to the actors that carry a particular performance. The issue of postdramatic is a very difficult one, for me at least. The awareness that there must be something that comes after the dramatic has raised another question for me as a writer and performer – isn't the postdramatic theatre at some point compatible with something that is also pre-dramatic or even meta-dramatic? To be involved with the theatre has become, for me, an effort of catching that evasive language, which is contained precisely in these prefixes: pre, post, or meta. That is why I have stayed with the theatre after all: it is only by catching that invisible language that one can even begin with some sort of categorization or systematization.

Even the discourse on the reality or the document, as well as some sort of self-referentiality (which was especially accentuated in my former performances), originates primarily in that invisible link that is being weaved between what is said, what is thought while saying it, what

and how the body is set into space and relates eventually to the other (speech, tone, gesture, mise-en-scène...), and finally the entire sequence of the performance to which it belongs.

Jelena Kovačić: For me, the question of analyzing and categorizing my own work has always been rather problematic, since I have not yet managed to distance myself from it. What we do is never identical or predetermined. Our first rehearsal is always preceded by many months of preparations, but in most cases the process also depends on the people that we work with. In our performances, we always pay attention to both substance and form, regardless of the moment that has given birth to that particular idea. Within that framework, we seek to find the ideal model of coexistence between substance and form. As a consequence, we may enter the postdramatic, the dramatic, the self-referential, the reality, and many other things. I think that we are always trying to produce a performance that is aware of the moment of its creation, aware of what preceded it or what is happening around it. At the same time, we are always extremely conscious of the fact that the language we are using is theatrical language, and we draw on its resources, using the fundamentals on which the theatre rests – the actor's body encountering that of the spectator. And that is also, at least for me, the only documentary element in our performances: two bodies facing each other, in a continuous effort of getting closer to one another.

If we use the phrase on "stage as a speaker's platform," we touch upon the issue of the political character of your theatrical expression. In the past three performances, you have addressed the theme of war and violence as opposed to intimacy. You have touched upon the issue of war trauma, in *Kučkini sinovi* also that of Tito's legacy. You have created a trilogy that you have in a way closed with *Excuse Me...*, in which you deal precisely with your detachment, the detachment of your generation, from the themes that you're addressing. Could you tell us something about your position on these issues?

Anica Tomić: As I have said before, we are a generation that was too young to act, but old enough to understand. Our reflections upon history and our abrupt maturing may be the symptoms of a part of our generation. It was only that one decade which paid both for World War II and the Croatian Spring. Personally, it was only when I was thirteen that I grasped who my grandfathers were, which sides they had taken, and what tangible consequences it had upon the present: why half of my family had engaged in some crazy struggle where people literally died or else returned mutilated and crazy. It could only be expected that all these silences and lies would become clearly and consciously a part of my theatre work. What I cared about was to produce a political message that was coming from the inside, to tell about my personal act of refusal

through a story about people that had no culprits, since all of them were culprits and victims at the same time. Thus we embarked on that difficult topic and eventually we came to Tito, but also to the monologue from *Excuse Me, May I Tell You...* – "Fuck you all, you motherfuckers, to hell with this country..."

Jelena Kovačić: I think that our generation can be described, among other things, as one that was never asked about anything. Battles were fought in our name, or so we were told, in the name of our future. Now when that future has become our present, we are still not asked about anything, even though we now see clearly that their truths do not match ours. I find it extremely important to take a stand with respect to what was going on in this region in the 90s, since I think that this country wouldn't be as it is today had it not been for the war, and that many lives would have evolved in a different and better direction. That's why we do not deal with those whose war it actually was, but rather with those who believed it was theirs. At the same time, I think that by dealing with war we do not address only our immediate environment, since war has been an everyday fact around here for hundreds of years, regardless of the fact that Croatia is living in peace at the moment. In that sense, *Excuse Me, May I Tell You...*? has taken distance from war as a local theme more than any other play, and our attitude towards that theme has matured considerably. A shift has taken place that we might also call ironic, a shift in which we asked ourselves the same question that you are asking right now: why do we want to deal with that topic today and who would be interested in something like that? The very performance addresses these issues, among other things. In *Imitatori glasova* and *Kučkini sinovi*, our attitude towards the topic included a rather large dose of awe, we really tried to tell some actual stories, regain their dignity, and approach them perfectly seriously. In *Excuse Me...*, we took a different way and laughter appeared as the most important line and gesture, stories began to negate themselves, and all that resulted in an approach to the topic that was perhaps our most serious one. Therefore, our position with respect to war and its consequences is most evident in this performance. We are not dealing with war alone here, but also with the way in which we relate to it today.

In your performances, one can notice that you have a specific way of working with actors, placing the accent on the body and movement.

Anica Tomić: When working with actors, I focus on, as Valentina Valentini has nicely put it, "... the word that has passed through the body and permeated it, the body that turns into the stage, the space, the object, that challenges the word in the competition of equals..." The actor is the space of silence, he is a body that is constantly transformed and enters into a sort of dialogue with the ritual that it keeps repeating,

each and every day. As Matula has aptly put it, “it is about stretching and expanding the soul...” – and I would add: it is about interiorization and about constant balancing of the interior with the exterior, constant and inconstant, about the effort to become transparent – enough to allow the spectator to inscribe or decode a field of meaning by himself.

For me, the actor’s body, his voice, gesture, mimics, and movement are all parts of the same whole. The greatest problem is how to bring these elements into a dialogue with each other, how to turn the gesture material into a sort of quotation, a lesson about what the voice is doing. In our work, we are starting from that which moves the actor to act – from his body. In doing so, we may also encounter some sort of resistance; the bodies remember both bad and good constellations, which comes onto surface during our work and causes problems to them, but then again, our theatre tends to adapt itself to the actor, it works for the actor, trying to open up some new points on the body, which will not be so traumatic for him. Sometimes, with some actors, we manage to find a way for them to overcome that initial difficulty of simple inhalation, and when we manage, the very act of his or her being on stage becomes our inspiration, their inspiration, and eventually the inspiration of our audience. For me, actors are perfect dialogue partners, since they agree to enter, together with us, some spaces that seem evasive even to us, and I am eternally grateful for that. After all, without them it would all be futile.

Jelena Kovačić: We always experience the actor as a co-author of the performance. In the beginning of every process, we find it extremely important to get through that first phase, in which we try to communicate what we want to do and how, and afterwards we change it as we obtain feedback. Since we always know in advance with whom we are going to work, even the script evolves in relation to the person who is going to say it. At the same time, the text always goes through a series of transformations, changes, additions, and reductions during the rehearsals, since it keeps adjusting itself to the performer, seeking to become his or her property, to settle down in his speech apparatus. At the same time, each sentence must find its correlation with gesture and cast off its surpluses. The actor is always the first and the last place through which our ideas, and eventually his or her ideas, are tested. Within that sphere, it is necessary that the actor should enter the performance with his entire mode of acting.

How do you see the cultural context in which you operate in Croatia? Could you describe your view of the perspectives, repertoires, theatre life, the theatre’s topicality or the lack of it, the cultural policies that affect you? How would you describe the situation of your generation?

Anica Tomić: What I consider essential, although impossible at the same time, is that politics should withdraw from the domain of culture. The culture should adopt its own, meaningful and transparent policy – which it owes to the fact that it is mostly financed from taxpayers’ money. At the same time, the Croatian theatre largely lacks responsibility, for which reason it often falls into a sort of lazy inertia and does annual repertoires that do not correspond to the profile that the individual theatres should have. Another major problem is the TV-hyperproduction, which takes place according to a different production model than the one that is still typical of our theatres. For some people, the long-expected capitalism has brought with it the need to change the mindset inherited from the past system. For example, my utopian idea is that all theatres (except perhaps the national one) should operate according to a model that would entail two-year contracts and a permanent fluctuation of people, which would by default decentralize Zagreb as the place “where it all happens.” On the other hand, it would be the responsibility of ensembles to agree that they will, given a good financial contract, renounce at performing in other places during the agreed period. In this way, one would achieve greater dedication, which has been missing lately. In the past few years, we have a huge problem that actors are forced to choose between money and art, which makes them choose money, of course, for capitalism is money, and all that results in a situation where you have ever fewer people present at the rehearsals. Open competitions and invitations should make it possible for young authors to suggest ideas and texts to the managers, since it is only with the increase in competition that we will be able to speak of a new beginning. A critical mass of new people, ideas, and texts might with time replace certain enthroned figures in the Croatian theatre, who refuse to admit that their time is over. I have always wondered at the stories told by my older colleagues about some better times, when young people still had a vision. It seems that our generation has lost all illusions. On the one hand, it is our advantage, but on the other it is turning into our greatest vice. To put it ironically, we are again too young to be trusted, but also old enough to have a perfectly clear idea what it is all really about.

Jelena Kovačić: The greatest value of our generation is that we are all rather different from each other and that, after a long time, something is emerging that we might call generational solidarity. We are intensely observing the work of our colleagues, just as they are observing our work, and we talk about what we do, we support each other and appreciate individual effort. I think that it is crucial if we want our generation to survive at all in the theatre. We’re all very conscious of the uncertainty of our work and the fact that our future is being decided by circumstances that we often can’t influence at all. Fighting against the existing structures often becomes a true resistance training, but perhaps that’s what drives us to go on and prevents us

from giving up, regardless of the fact that we're losing incredibly much energy in that struggle. The greatest problem of the Croatian theatrical milieu is that it is very small, so it gives itself over to gossip and almost regularly insists on classifications and clan-building, whereby these clans are often politically biased. Most young authors categorically refuse to take sides or join clans, which makes the situation difficult for various people and confuses those on the leading positions. The Croatian theatre is still not ripe for a change of generations and it is questionable when it will be. Until that moment, its reality will consist in dubious repertoire policies, in which decisions are made routinely and not as the result of a premeditated plan, or else they're so stale that they allow for nothing that even remotely resembles risk. It all still depends on individual initiatives, which may be praiseworthy, but remain exceptions to the rule.

How does the Academy of Drama Arts (where you both studied) relate to your work, to the new theatre that you are involved with at the moment?

Anica Tomić: The problem of the institutions that you agree to accept is that you are, instead of acquiring new insights and skills, forced to forge your own will and train your patience, which is indispensable if you want to function within that institutional model. But then again, it is necessary and almost inevitable that the Academy should become the main place of evolving and exchanging ideas, as well as the space of freedom within which various professors and their knowledge should fluctuate. Unfortunately, our Academy, regardless of the praiseworthy effort of certain departments, is still wallowing in the competition of vanities, since certain persons treat it as their private battleground, rather than a public and transparent place – a place where you make mistakes, but also mature as an artist. One should urgently open another type of art school for the theatre, which would, perhaps in cooperation with the Academy, open up other viewpoints, you may call it European if you wish, and paths towards a new theatre.

Jelena Kovačić: My experience with the Academy has been both positive and negative. As for the Department of Dramaturgy, where I am about to graduate, I think that it is working on its improvement and programme actualization rather intensely, especially since the Bologna Process. What I was missing in my student days was proper dramaturgical work within the course framework. In our practical dramaturgy courses, we were mostly writing, which we certainly needed as future dramaturges, but that was not enough. We tried to compensate for that in a dialogue with certain professors, who were open enough to discuss things that we were doing outside of the Academy. Those professors are still interested in our work. However, I think that lots of things can still change at the Academy as an institution. In itself, the Academy is a small theatre community, but a rather dysfunctional one, since cooperation between various departments (especially those

of theatre directing, dramaturgy, and acting) is very weak. So it actually doesn't teach us what is crucial for the theatre, namely cooperation, it doesn't prepare us for what follows after we leave the institution. What is also missing is cooperation with other academies, since in the future we are also likely to cooperate with students from the academies of fine arts and music. I think that the Academy should restructure its programme somewhere halfway between a university and a workshop, since it should become a place where you get the opportunity of experimenting with your ideas in a relatively protected setting and search for your own artistic way.

In conclusion, could you comment upon the mechanisms that turn the alternative into the institutional? What does it mean for the Croatian theatre, as well as for you and your work?

Anica Tomić: I've never considered myself merely an alternative or amateur artist, but rather a professional alternative artist. To put it more precisely, to whatever extent I was an amateur or alternative artist back then, I am also now. Amateurism shouldn't be equalled with dilettantism. Amateurism means loving. I think that our theatre swarms with dilettantes, but has far too few amateurs. There are more and more people for whom the theatre is a place of not-loving rather than loving. The stakes are all that changes when you join an institution. The stakes were high before, and so was the responsibility that came with it, but today the stakes are even higher, and so is the responsibility, and moreover, we are no longer eighteen. What has changed is that we have more time for reflection in an institution. There are people who deal with technicalities and until recently we had to do it by ourselves. Besides, joining an institution means that you are paid for what you do and you don't have to do other jobs besides theatre in order to secure your existence (although often we still have to).

Since I was a child, the theatre has been life for me, rather than work. You get up with it in the morning and never leave it. The theatre is a matter of life decision that you take and then you persist in that last noble space of oblivion and madness, no matter what.

Jelena Kovačić: It seems to me that not much has changed for us, except for the working conditions. We still do exclusively what we are interested in, we reject those projects that we dislike for one reason or another. We try to avoid compromise that would impose limits as much as we can. Our passage to an institution was a natural flow of events, but we still do extra-institutional projects as well. So far we have managed to preserve that which marked our beginnings, we are still enthusiasts and idealists, and we are involved with the theatre primarily because we love it. We still don't do things we do just to get them done. When working on a show becomes just one in a series of our daily tasks, we will say goodbye to the theatre.



Anica Tomić & Jelena Kovačić: *Excuse me, can I tell you...?*, ZeKaevi, Zagreb, 2008, photo: Mare Bratoš



Thomas Mann. Henry Purcell. Oliver Frljić. Frano Durović: *Didona i Eneji/Smrt u Veneciji/Kuga*, Teatar &TD, Zagreb, 2008., photo: Damir Žižić

Glas, govor i glazba u teoriji glume Branka Gavelle (pokušaj otvaranja pitanja)

Tea Tupajić

Ovaj je tekst pokušaj iščitavanja Gavelline *Teorije glume* kao anatomije, gramatike glumčevog doživljavanja koja može generirati izvedbeni model drugačiji od mutnog, naslijeđem prenesenog pojma gavellijanske glume. Gavella kao glavni glumački zadatak postavlja imperativ organiziranja “amorf-nog, unutrašnjeg materijala” u formu koja proizlazi iz svojstava samog materijala. Ako se o gramatici glumčevog doživljavanja govori kao o sustavu srodnom glazbi, na koji način se sama forma koja organizira doživljavanje može misliti iz glazbe? Osim toga, ako se o glumčevom akustičkom materijalu razmišlja kao o unaprijed zadanom i organiziranom, na koji način se kroz specifičnost izvedbe tretira centralni Gavellin pojam *Mitspiel*?

“Riječ s jedne strane posjeduje svoju konkretnu akustičnu tjelesnost, a s druge strane je ta tjelesnost omotana bogatim psihičkim strujanjem koje tom tijelu daje smisao i značenje,”¹ navodi Gavella. U svrhu revidiranja odnosa tih dviju značenja riječi Gavella zahtijeva da “psihičko strujanje stupi pred samu riječ, da nadjača konkretnost riječi, da se pretvori u samostalnu sliku kao odraz glumčevog doživljavanja.”²

U trenutku kada se počne razmišljati o davanju prednosti ekspresiji i doživljajnom smislu nad značenjem koje nosi akustičko tijelo riječi, govoru se oduzima njegova komunikacijska zadaća, a zbog potencijalne asintaktičnosti koju otvara, formalno se približava glazbi.

Ono što primarno komunicira u rubnim formama između glazbe i govora jest melodijska i ritmička kvaliteta izraza, dok je u hijerarhiji komunikacije značenje riječi marginalizirano zbog njene izbačenosti iz prozodijskog sustava jezika i pripadnosti tonskom sustavu.

1. Govor nasuprot “znati govoriti”

Gavellina razmišljanja o govoru proizlaze iz ishodišnog otpora prema onome što naziva deklamacijom, a koju definira kao “oblikovanje govornog materijala po nekim principima tonskih odnosa, koji ne izviru iz odnosa koje u tonsku strukturu unosi njegov smisao, razumijevajući pod smislom sve što ulazi izražajno u taj govor, dakle ne samo čistu logičnu liniju govora, nego i sav u govor upleten emocionalno asocijativan elemenat,”³ i otpora prema metodologiji glumačke škole koja kao svoj *savoir faire* prihvća geslo “znati govoriti” te koja “fiksirajući govorni ton na određenu klavirsku tipku čini od njega lešinu, praznu masku nesposobnu da izrazi bogati unutarnji sadržaj”.⁴ Toj tradiciji Gavella suprotstavlja zahtjev da dramska riječ bude “govorena radnja” koja akcijom artikulacije povezuje “unutarnji” i “vanjski” glas, čime traži način kako psihički, unutarnji doživljaj iskazati glasom, odnosno kako akustički materijal može postati reprezentant organskog doživljavanja.

O tom bogatom unutarnjem sadržaju govori se kroz opis njegovih triju obilježja – kvalitativne nejasnoće i mutnosti, kvantitativne nepreglednosti i nesamostalnosti tog amornog materijala.⁵ No, najzanimljivija točka je koncept psihičkog doživljavanja koje se odvija u formi unutarnjeg, psihološkog ritma koji “nije linearan, već akcentiran neumitnim izmjenjivanjem momenata iščekivanja, momenata ispunjenja, momenata napetosti i momenata labavljenja te napetosti i olakšanja”.⁶ Iako deklarativno protiv glazbenog mišljenja akustičkog materijala, Gavella u članku “O problemu opere” iz 1941. govori o glazbi kao o načinu na koji je unutarnji sadržaj oblikovan: “Glazba je po svojoj najdubljoj naravi i biti vezana sa smislom života. Ona nije ništa drugo nego životvoravanje jednog od temeljnih zakona ljudskog doživljavanja, tj. zakona unutarnjeg ritma. Nije to ritam mehaničan, vanjski; to je ritam koji prožimlje dubinu našeg doživljavanja, ritam koji svakoj vremenskoj čestici našeg doživljavanja daje naročito mjesto i smisao u tom nizu doživljavanja. To nije ritam formalan, jer on duboko ulazi u sadržaj našeg doživljavanja.”⁷

2. Melodija i ritam

Zbog toga što su glazba i govor dva sustava koji se realiziraju kroz medij zvuka, te su im zajedničke njegove osnovne osobine – varijacija u trajanju (ritam) i varijacija u visini (melodija) – Gavella u razmišljanjima o govoru poseže za glazbenom terminologijom koju je potrebno precizirati.

Melodija

Melodija je u glazbenoj teoriji serija linearnih tonskih događaja (dakle, sukcesija u opoziciji prema simultanitету u harmoniji) čiji su temeljni elementi trajanje, visina i kvaliteta.

U samom načinu mišljenja akustičkog materijala i njegovog oblikovanja Gavella eksplicitno priziva glazbene koncepte, no ono što ga sprječava u njihovu uzdizanju na razinu izvedbenog modela jest temeljna pretpostavka da u opoziciji prema glazbenoj melodiji, čiji se “sadržaj i smisao ostvaruje autonomnim životom tonskih odnosa”⁸, postoji individualna govorna melodija kao formalizirana

1 Branko Gavella, *Teorija glume*, CDU, Zagreb, 2005., str.204.

2 *Ibid.*, str. 205.

3 *Ibid.*, str. 56.

4 *Ibid.*, str. 57.

5 *Ibid.*, str.137.

6 *Ibid.*, str. 188.

7 Branko Gavella *Dvostruko lice govora*, CDU, Zagreb, 2005, str. 184.

8 Branko Gavella, *Teorija glume*, CDU, Zagreb, 2005., str. 80.

9 *Ibid.*, str. 80.

tonska struktura smisla. Podrazumijeva se, dakle, da se smisao akustičkih elemenata (riječi) može izraziti kroz zvuk, a kao glumački zadatak nada se pronalaženje melodije koja nosi značenje/smisao, melodije koja se, osim toga oslobođena od “fiksirano tonske kvalitete koja nosi svoju objektivnu odredivost po svojoj smisaonoj funkciji (melodija pitanja, sumnje, dokazivanja, pripovijedanja...)”⁹, pojavljuje kao slika organskog sadržaja.

10 *Ibid.*, str. 87.

U cilju izražavanja smisla i doživljaja (koje Gavella u svojoj teoriji izjednačuje po važnosti za glumca) kroz melodiju, glavna veza između organskog doživljavanja i govora jest upotreba vokala kojima se daje simboličko značenje time što “mi naime prostor kretanja naših vokala instinktivno prenosimo na predodžbu nekog unutarnjeg prostora u koji lokaliziramo naše organsko doživljavanje”¹⁰. Od toga se ide još i dalje tvrdnjom da su vokali po svojoj doživljajnoj, unutrašnjoj kvaliteti određeni kao boje, te da boja vokala sama po sebi nosi doživljajni smisao. Boja se ovdje definira kao kvantitativno pojačanje osjećajnog elementa koje ne postoji izvan sadržaja. Boja nije pasivna, već je odraz napetosti pojedinih dijelova. Oljušti li se ovo razmišljanje od ponovljene pretpostavke da je doživljajni smisao moguće iskazati akustičkom istoznačnicom (u ovom slučaju bojom vokala), iščitava se konceptualni potencijal, jer je vokal (u lingvističkoj teoriji istoznačan tonu) upravo dobio karakteristiku onoga što se u glazbi definira kao kvaliteta, dok karakteristike duljine i visine ima već svojom pripadnošću naglasnom sustavu jezika.

Dvije razlike između govorne i glazbene melodije

11 *Ibid.*, str. 81.

Gavellina analiza razlika između govorne i glazbene melodije na najinspirativniji način otvara potencijalni novi izvedbeni model. Prvu razliku definira u citatu: “Način kojim se međusobno vežu u danoj govornoj situaciji, npr. melodija pitanja s melodijom sumnje, očekivanja, straha itd. sasvim je različit od grupiranja glazbenih melodija u vertikalne cjeline. U glazbi nastaje zvuk jasno razlučivih melodičkih jedinica, dok se u govoru svi praelementi spajaju u novu, posve jedinstvenu melodijsku liniju.”¹¹. S obzirom na to da se glazba zasniva na percepciji zvuka kao cjeline izvan koje pojedinačne melodijske jedinice ne posjeduju samostalnost, vertikalna gradnja je samo njoj svojstven postupak, način mišljenja i pristupa materijalu. Osim tradicije, ne postoji nijedna prepreka da se i doživljajnom materijalu ne pristupi na analitičan način koji bi rezultirao disocijacijom istoga na smisaone i artikulirane melodijske jedinice koje bi se u cjelinu stapale ne samo sukcesivnim, već i simultanim odvijanjem.

12 *Ibid.*, str. 81.

Druga razlika jest: “Govorna melodija kao direktni nosioc smisla nikada se neće ponoviti u istoj situaciji, niti u istom obliku, jer se životni elementi nikada ne mogu ponoviti u posve identičnom obliku. Glazbena se melodija, naprotiv, daje prenositi, ponavljati, fiksirati, dok bi govorna melodija u takvim pokušajima postala prazna krinka i patvorina.”¹² Ponovno se javlja analogija pojmu “lešine, prazne maske”, no ovaj put pri pokušaju fiksiranja smisla u govornu melodiju, za što Gavella misli da je nemoguće. Međutim, činjenica je da zbog nužnosti višestruke izvedbe iste predstave mnogi glumci primjenjuju tehniku glazbeno- melodijskog fiksiranja, zatim pamćenja te repetitivnog izvođenja doživljaja u govornoj melodiji. Na ovom mjestu javlja se prijedlog stvaranja glazbene, ne isključivo vokalne izvedbe temeljene na fiksaciji i notaciji postojećih akustičkih materijala deriviranih iz govora. Zanimljivost temeljne razlike upotrebe tona u govoru i pjevanju na koju upozorava već Schönberg u predgovoru za *Pierrota lunairea* – da u pjevanju ton nepromijenjen ostaje na određenoj visini, dok je u govoru dosegne i odmah napusti – može postati konceptualni referent za mogući postupak s postojećim, formuliranim akustičkim materijalom određene kazališne predstave.

Ritam

Ritam je zbog svoje veze s temporalnim svojstvom zvuka fundamentalan aspekt glazbe, štoviše glazbu je moguće shvatiti kao ritmizaciju zvuka. Osnovna svojstva ritma u glazbenoj teoriji su: kontinuitet, artikulacija, periodicitet, proporcija, repeticija, obrazac, tvorba forme, ekspresivna gesta i animacija.

13 *Ibid.*, str. 188.

14 *Ibid.*, str. 188.

15 Štoviše, kod Gavella se u jednom trenutku eksplicitno javlja koncept ritmičkog strukturiranja govora, premda izražen u nestručnom glazbenom diskursu: “Glumac deformira danu logičku melodiju (ono što prije naziva formaliziranom tonskom strukturom smisla), umećući u nju bezbroj malih, sitnih intervalića, on je ritmizira, unosi u nju momente gradacije.”

O ritmu Gavella govori u kontekstu pojma ritmizacije kojeg koristi kao termin za “opću formu svih transformacija što ih glumac vrši na svom izvanjem materijalu”.¹³ Glumčeva transformacija materijala odnosi se na osvježavanje ritma koji prati svako doživljavanje i na preslikavanje prije opisanog nelinearnog, akcentiranog, unutarnjeg psihološkog ritma. Premda je gotovo nemoguće govoriti o prevođenju apstraktnog, organskog, ritmičkog doživljavanja u formalizirani glazbeni ritam, u trenutku kada se pojam ritmizacije proširi na “jasan odnos dijelova prema cjelini i uklapanje svake cjeline u još veće cjeline”,¹⁴ sam akustički materijal se počinje misliti kompozicijski i javlja se ritam u glazbenom smislu.¹⁵ Ukoliko se počne razmišljati o strukturiranju ritmičkog obrasca (što se u razmišljanju o odnosu dijelova prema cjelini neminovno događa), ritmu se dopušta tvorba forme kroz koju se akustički sadržaj izražava.

3. Nerazdvojjivost glazbe i govora - fenomeni govora i glazbe u kognitivnoj znanosti kod Aniruddh D. Patel

Polazeći od činjenice da su govor i glazba srodni u tome što uključuju organizirane akustičke sekvence i angažiraju kompleksne kognitivne i motorne procese, kognitivna znanost po tim pitanjima u njima nalazi dva usporedna mjesta interesa – prozodijsku i sintaktičku strukturu. Usporedba prozodijske strukture ispituje način na koji trajanje, visina i intenzitet stvaraju strukturirane ritmičke i melodijske obrasce u glazbi i govoru. U svrhu rada na govoru, nezaobilazna je analiza upotrebe ritma kao najznačajnijeg područja preklapanja između jezika i glazbe.

Krenuvši od opće definicije ritma kao organizacije materijala u vremenu, Aniruddh D. Patel jezični ritam shvaća kao obrazac grupiranja/fraziranja riječi u jednoj izražajnoj cjelini i pauziranja između dvije jezične cjeline, dok glazbeni ritam analogno tome shvaća kao način grupiranja tonova u fraze i organizaciju periodiciteta pojavljivanja obrasca. Sličnost između ta dva ritma jest struktura po kojoj se materijal grupira u fraze (podjednako u slučaju glazbe i govora fraza je shvaćena kao smisljena, dovršena cjelina unatoč tome što se može ostvariti kroz fizički diskontinuitet među tonovima/slogovima/riječima). Zanimljivo je primijetiti da su akustički signali kraja fraze (kao što su padanje osnovne visine i produljivanje osnovnog trajanja) isti kod govora i glazbe. Različitost između glazbenog i jezičnog ritma jest u tome što periodičko ponavljanje ritmičkog obrasca u svakodnevnom govoru nije strukturirano.¹⁶

Premda izvan razmišljanja o izvedbenim potencijalima i specifičnostima govora, istraživanje Aniruddh D. Patel govori o njegovim formalnim ritmičkim i melodijskim zadatostima koje prvenstveno proizlaze iz pripadnosti prozodijskoj strukturi jezika, onemogućavajući oblikovanje akustičkog materijala van nje (Gavellini zahtjevi: organska objektivizacija unutarnjeg ritma i individualna govorna melodija kao formalizirana tonska struktura smisla).

¹⁶ Patel u znanstvenom istraživanju ide i dalje od toga. Na osnovi usporedbe govornih struktura engleskog i francuskog jezika i glazbenih djela kompozitora kraja 19. stoljeća s tih jezičnih područja dolazi od pojma utjecaja ritma jezika na način na koji kompozitor u djelu konstruira ritam.

4. Izvedbenost opere. Što može biti artikulirano?

Epicentar otpora prema glazbenom oblikovanju akustičkog materijala Gavella definira u razmišljanjima o operi, a locira ga u fiksiranosti, zadatosti sadržaja u vokalnoj izvedbi, jer isključuju vidljivost ključnog mjesta organskog povezivanja glumca s gledateljem - procesa unutarnjeg rada oko formulacije, borbe za iskazivanje, artikulaciju sadržaja. "Mi igramo s glumcem, ali ne pjevamo s pjevačem. Glas pjevačev slušamo kao **potpuno objektivni, vanjski fenomen** i ocjenjujemo ga kao takav. Dok glumac u prvom redu nastoji da prenese u nas sav proces stvaranja govora, pjevač, kojem je potreban još složeniji vokalni aparat kod formiranja vokalne linije, nastoji naprotiv cijeli taj proces stvaranja sakriti pred nama. Čim se kod pjevača, pored čisto glasovnih kvaliteta, istakne i tehnika pjevanja, gubi se sav čar neposrednog djelovanja pjeva na nas. Glumac mora taj proces u nama probuditi, jer je objektivna linija govora sama za sebe izražajno nejasna, siromašna, dok je pjev čisti neposredni izražaj organskog stanja. Fakat pjeva je neposrednije vezan za bivstvenu kvalitetu našeg organizma, govor može biti lažan, može imitirati tuđe izražajne linije, pjevanje ne može lagati, ono je čistiji izraz, nepatvoreni izraz individue, ono doduše u konkretnom smislu daje užu i neodređenije sliku unutarnjeg stanja, uzeto sa strane sadržaja, ali time iskreniju i neposredniju."¹⁷

¹⁷ *Ibid.*, str. 38.

Način pjevačevog/glazbenikovog pristupa materijalu u interpretativnoj glazbenoj praksi vrlo je sličan glumčevom usvajanju sadržaja uloge. Uputa da se partituru ne usvaja i ne izvodi kao skup zapovijedi, već da se u danom trenutku, u specifičnom prostoru, za danu publiku partitura izvedbom ponovno ispituje od note do note otvara prostor za shvaćanje glazbene izvedbe kao procesa individualne interpretacije, trenutačne artikulacije postojećeg glazbenog predloška.

Kad se Gavella bavi pojmom artikulacije, ne bavi se samo vanjskom, tjelesnom činjenicom govorenja, već i "unutarnjom borbom za strukturiranje sadržaja", mehanizmima odnošenja s asimiliranim sadržajem uloge i njegovog iznošenja. U tom kontekstu zanimljivo je na koji je način jedna od najinspirativnijih Gavellinih uputa glumcu – da "mora tako govoriti da sam čuje svoj vlastiti govor. On mora u sebi naročito probuditi osjećaj unutarnje rezonance svog govora, oživjeti i pojačati sve očute koji prate taj govor"¹⁸ – primjenjiva ne samo na pjevače, već i na druge glazbene izvođače. Pjevač svoju dionicu pamti, čuje i izvodi cijelim tijelom – ona u pjevača prodire kroz tijelo; tijelo je upija, zadržava u pamćenju i čuje prvenstveno mišićnom i dahom, da bi je tijekom izvedbe moglo izbaciti iz sebe. Razmišljanje o individualnosti načina na koji svaki izvođač, svako izvedbeno tijelo prima i pamti glazbeni sadržaj i načina na koji se tijelo u trenutku izvedbe s tim sadržajem ophodi, ne samo da mijenja odnos prema sadržaju koji se izvodi, već emancipira položaj izvođača; fokus se premješta iz samog glazbenog djela na interpretov performativni suvišak koji na drugačiji način realizira njegovu prisutnost.

¹⁸ *Ibid.*, str. 196.

U razmišljanjima o operi Gavella polazi od njezinih tradicionalnih shvaćanja zasnovanih na teorijama vokalne bestjelesnosti: unatoč središnjoj ulozi koju pjevačevo tijelo zauzima u stvaranju

19 ... "dead object that resonates with the master voice of the composer", Carolyne Abbate, "In search of the opera" (Princeton, 2001.), 5-6 preuzeto iz Michelle Duncan, "The operatic scandal of the singing body: Voice, presence, performativity", Cambridge Opera Journal, 16, 3, 283-306, Cambridge University Press, 2004., str. 286.

20 "how a resonant voice acts and how it participates in the creation, disruption or dissolution of registers of meaning independent of linguistic signification", *Ibid.*, str. 284.

21 Branko Gavella, *Teorija glume*, CDU, Zagreb, 2005., str. 38.

22 *Ibid.*, str. 38.

23 "a resonant force with physical effects", Michelle Duncan, "The operatic scandal of the singing body: Voice, presence, performativity", Cambridge Opera Journal, 16, 3, 283-306, Cambridge University Press, 2004., str. 299.

glasa, o njemu se razmišlja kao izvan-tjelesnom, smatra ga se "mrtvim objektom" koji rezonira skladateljevim glasom.¹⁹ Gavella upravo u činjenici da u opernoj izvedbi pjevačevo tijelo rezonira tuđim, formuliranim, zadanim glasom, nalazi uporište za pretpostavku da je stoga unutarnji sadržaj, doživljajni smisao iskazan i iscrpljen u partituri u koju je fiksiran. Čak i ako prihvatimo činjenicu da se unutrašnji sadržaj u opernom izvođenju pojavljuje kao unaprijed uobličen, artikuliran u formu, zbog karakteristike opere i glazbe kao izvedbenih umjetnosti potrebno je kao o komunikativnima i neizostavnima razmišljati i o diskurzivnim sustavima koji se nalaze izvan djelokruga tekstualnosti (glazba, libretto). Potrebno je ispitati što radi sama izvedba – "na koji se način rezonantni glas ponaša i kako sudjeluje u tvorbi, raskolu i pretapanju registara značenja neovisnih o lingvističkom označavanju"?²⁰ Koju "istinu" o unutarnjem glasu otkriva vanjski, performativni glas? Također, s obzirom na to da se vanjski glas realizira kroz medij, kroz tijelo – na koji način glas u komunikacijski kanal uvodi to tijelo i u kakvom su odnosu njihove performativne moći?

Koncept *Mitspiela*, s ključnom tezom da "...mi glumca ne poimamo slušanjem i gledanjem, već time što se u nama paralelno s njegovom akcijom bude svi oni organski elementi koji su pratioci i regulatori tih akcija"²¹, objašnjava upravo način na koji izvedbeni glas i izvedbeno tijelo komuniciraju s gledateljem. Obračanje pozornosti na "organske, psihofizičke rezonance doživljavanja"²² znači priznavanje činjenice da se izvedbom, osim reprezentacijskog sadržaja utemeljenog u tekstu, generira onaj suvišak koji komunicira izvan sadržaja kojeg reprezentira i koji nosi potencijal iskazivanja nečeg drugog od reprezentiranog sadržaja koji u svakom slučaju komunicira izvan-diskurzivnim sistemima. Mi, dakle, pjevačev glas ne slušamo kao "objektivan, vanjski fenomen", jer ono što u pjevanju slušamo nije objektivizacija unutarnjeg sadržaja u glazbenu strukturu izvedena kroz glas. Svjesnost izvedbenog potencijala glasa i tijela kroz koje se realizira znači razmišljanje o učinku samog glasa, a ne o značenju koje sadržaj izražen tim glasom nosi. Glas se, neovisno o registru u kojem djeluje (koji uvjetuje njegovu pojavu kao govora ili pjevanja), u izvedbenom kontekstu realizira kao "rezonantna sila s fizičkim učinkom".²³

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Thomas Mann, Henry Purcell, Oliver Frlić, Frano Đurović: *Didona i Eneji/Smrt u Veneciji/Kuga*, Teatar &TD, Zagreb, 2008., photo: Damir Žižić



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Integrirani i nezavisni profesionalci, institucionalna i neinstitucionalna kultura

Području izvedbenih umjetnosti pripadaju raznolike institucije i grupacije u rasponu od amaterskih družina do profesionalnih kazališnih kuća i dramskih akademija. Naravno, svi oni pridonose postojanju tog umjetničkog područja, no u ovom izlaganju ja ću se koncentrirati na onaj dio tog umjetničkog područja kojega konstituiraju profesionalci tj. one dvije profesionalne grupacije koje (sljedeći Beckerovu podjelu) možemo nazvati integriranim i nezavisnim profesionalcima.¹ Ono što povezuje ove dvije skupine jest njihova pripadnost konvencionalnom umjetničkom svijetu², s tom razlikom da nezavisne profesionalce odlikuje težnja inovaciji zbog koje ih svijet integriranih profesionalaca (uključujući i publiku, distributivne sisteme, suradnike i izvore financiranja) najčešće odbacuje. Ponekad se događa da umjetnički svijet u cijelosti integrira predložene inovacije koje onda postaju dijelom konvencija. To je zapravo najčešći put promjene konvencija u umjetničkom svijetu.

U većini kulturnih sustava pozicija profesionalnih umjetnika zaštićena je poput drugih zanimanja kao što su liječnici ili odvjetnici. Međutim, u kulturnim djelatnostima specifične su labave *barriers to entry*, tj. prepreke ulasku u samo polje djelatnosti.³ Pa ipak, određene prepreke postoje i one se sastoje prije svega u formalnom obrazovanju koje osobito dolazi do izražaja prilikom ulaska u svijet institucionalne kulture.

Naime, osim podjele na integrirane i nezavisne profesionalce, za razumijevanje hrvatske situacije potrebno je razlikovati institucionalni i neinstitucionalni kulturni sektor. Ovo razlikovanje je prije svega pravne prirode, no ono je dalekosežno i utječe na organizacijski oblik, modele distribucije i način produkcije, izvore financiranja i dr. Institucionalni kulturni sektor čine one organizacije kojima su osnivači i vlasnici država ili jedinice lokalne samouprave, čiji se organizacijski troškovi, uključujući i plaće umjetničkog i tehničkog osoblja, automatizmom pokrivaju iz proračuna te čiji zaposlenici imaju status javnih službenika.⁴ Neinstitucionalni kulturni sektor čine one organizacije i pojedinci kojima su osnivači privatne osobe, koje djeluju na profitnoj ili neprofitnoj osnovi, i koje svoj financijski status rješavaju profitnom djelatnošću, donacijama i sponzorstvima. Kulturni sustav u Hrvatskoj pogoduje ustanovama jer razdvaja financiranje organizacijskih troškova od financiranja kulturnih programa, pri čemu država i jedinice lokalne samouprave nemaju ni zakonsku mogućnost neinstitucionalnom sektoru financirati organizacijske troškove.

Nezavisni profesionalci uglavnom pripadaju neinstitucionalnom kulturnom sektoru, ali zahvaljujući anomalijama kulturnog sustava događa se da rade i u institucionalnom kulturnom sektoru unatoč tome što njihove inovacije još nisu postale dijelom uobičajenih konvencija. Integrirani profesionalci svoje mjesto pronalaze u oba sektora – u institucionalnom su naravno dominantni, dok je situaciju u neinstitucionalnom sektoru vrlo teško procijeniti u smislu dominantnih estetskih vrijednosti. Unatoč tome, možemo reći da je pritisak konvencionalnog umjetničkog svijeta takav da putem različitih mehanizama (od kojih su ključni sustav odlučivanja o alokaciji financijskih sredstava u kulturi i kontrola izvedbenih prostora) ne ostavlja puno prostora za djelovanje nezavisnih profesionalaca. Pa ipak, njima se otvara prostor kada djeluju na valovima neke nove kulturne konjunktura⁵ koja se razvija na međunarodnoj razini i koja onda predstavlja pritisak prema promjeni umjetničkih konvencija na širem, internacionalnom, prostoru.

Kada govorimo o profesionalizmu integriranih i nezavisnih profesionalaca, prije svega mislimo na profesionalizam u umjetničkom smislu, što je bitno naglasiti jer je u kulturnom sektoru, institucionalnom i neinstitucionalnom, prisutna tendencija i administrativnog profesionalizma. Ova tendencija nije neka hrvatska specifičnost, a DiMaggio je identificira kao bitnu karakteristiku neprofitnih organizacija i neprofitnog sektora u cjelini.⁶ Ovaj tip administrativnog profesionalizma u neinstitucionalnom neprofitnom kulturnom sektoru omogućio je kvalitetniju suradnju ovog sektora s onim sistemima gdje procedure uobičajene za administrativni profesionalizam predstavljaju nužan uvjet pristupanja sistemu⁷, ali je s druge strane donio i nova ograničenja umjetničkom djelovanju⁸ i povećao pritisak prema konvencionalnijem umjetničkom djelovanju. S druge strane, u institucionalnom kulturnom sektoru u Hrvatskoj vidljiva je nedostatnost administrativnog profesionalizma i to upravo zbog izostanka legitimacijskog procesa koji se temelji na ekspertnom znanju i uslužnom etosu o kojem govori DiMaggio. Naime, odnos institucionalnog sektora prema vlasnicima i financijerima, publici i samim umjetnicima, uglavnom se legitimira simboličkom ulogom tog sektora, a da se pri tome ne propituje njegova ekspertiza ili uslužnost. Pritom, sadašnji zakonski okvir ostavlja vrlo malo prostora za reguliranje tog odnosa.⁹

Dvije podjele o kojima je do sada bilo riječi nastale su na temelju dvije različite grupe kriterija i otuda često prisutna konfuzija u terminologiji. No, u svakom slučaju bilo bi posve pogrešno poistovjetiti ove dvije podjele, od kojih je jedna relacijska (integrirani i nezavisni profesionalci) i opisuje položaj umjetnika u odnosu na organizirani umjetnički svijet, dok je druga pravna (institucionalni i neinstitucionalni sektor) i opisuje pravni status aktera tj. uspostavlja jasnu razliku s obzirom na pravne stečevine.¹⁰

- 1 Becker, 1982: 227, 228 – Becker razlikuje četiri grupacije u umjetničkom svijetu – integrirane profesionalce, nezavisne profesionalce (u originalu *mavericks*), narodne umjetnike i naivne umjetnike. Prema njegovu mišljenju radi se o relacijskim terminima tj. o terminima koji opisuju poziciju ovih grupacija u odnosu na organizirani umjetnički svijet.
- 2 Termin *umjetnički svijet* započeo je koristiti početkom 60-ih 20. stoljeća američki kritičar umjetnosti Arthur C. Danto, a od njega ga preuzimaju sociolozi poput Beckera, Grinswoldove, Alexandera, itd. "Umjetnički svijet sastoji se od svih ljudi čije su aktivnosti neophodne za produkciju karakterističnog rada kojega taj svijet, a možda i drugi svjetovi, definiraju kao umjetnost." (Becker, 1982: 34, moj prijevod)
- 3 Alexander, 2003: 135
- 4 Otuda i insistiranje na formalnom obrazovanju prilikom zapošljavanja u institucionalnom sektoru.
- 5 Prijenosom Braudelove tipologije povijesnog trajanja na kulturu možemo dobiti sljedeću situaciju: "imamo dugotrajne oblike i obrasce djelovanja kao što su umjetničke forme poput slikarstva, kiparstva, glazbene umjetnosti, kazališne umjetnosti, itd. koji nam se čine vrlo čvrstim strukturama iako smo svjesni da su se kroz povijest bitno mijenjale. Ove forme čine naš referentni okvir koji bitno određuje i daje smisao našem sadašnjem djelovanju. One su nas odredile i onda kada ih u potpunosti negiramo. Nasuprot tome imamo jučerašnje događaje – izložbe, predstave, koncerte – ukratko umjetničku i kulturnu produkciju. Ova produkcija čini kulturne konjunktura odnosno događaje koji slijede jedan za drugim i koji su vezani zajedničkim temama, preferencijama, senzibilitetima, pa čak i bojama ili pokretima. Ove kulturne konjunktura također oblikuju naš referentni okvir i kontekstualiziraju naše djelovanje. One same su uvijek određene onim dugotrajnim formama, ali i same određuju budućnost tih formi. Razlikovanje povijesnog trajanja važno nam je kako bismo bili u mogućnosti shvatiti odnose različitih aktera u društvenoj strukturi i odnos prema njima." (Mišković, 2006: 47, moj izvornik)
- 6 DiMaggio smatra "da se legitimacijski procesi za profesionalce i neprofitne organizacije temelje na istim karakteristikama - ekspertnom znanju, uslužnom etosu i nezainteresiranosti za dobit – što omogućuje stvaranje ideološke podloge za profesionalce u neprofitnom sektoru." (DiMaggio, 1991:288). Naravno, radi se o administrativnim profesionalcima koji, prema DiMaggiovom mišljenju, zauzimaju takve strateške pozicije u neprofitnom sektoru da dominiraju njegovim strukturama opravdavajući svoje djelovanje organizacijskim i profesionalnim interesima.
- 7 Npr. cjelokupan administrativni sustav Europske unije.
- 8 Radi se prije svega o ograničenjima formalne i organizacijske prirode koja su i na drugi način prisutna u umjetničkom svijetu, ali sada nisu nametnuta iz konvencionalnih umjetničkih, nego iz administrativnih razloga.
- 9 Zakonski okvir koji regulira odnose u kulturnom sektoru je takav da institucijama garantira funkcioniranje na postojeći način i vrlo je nesklon promjenama. Time se održava *status quo* koji djeluje frustrirajuće na sve involvirane aktere, ali ustrajno postoji jer je za njegovo održanje potreban minimum raspoloživih resursa (znanja i ljudi, financija, prostora, itd.) i svim uključenim akterima zapravo garantira raspolaganje tim minimalnim resursima.
- 10 Osobitu zbrku izaziva pokušaj da se jednim terminom obuhvati pravni položaj i položaj s obzirom na umjetnički svijet. Pa ipak, termin *nezavisna kultura* koji se vrlo često koristi tako da obuhvati nezavisne profesionalce koji pripadaju neinstitucionalnom kulturnom sektoru, uspijeva se nametnuti kao razumljiv upravo u tom smislu, iako ga još uvijek mnogi razumiju tako da se odnosi na sve aktere koji se profesionalno bave kulturom u neinstitucionalnom kulturnom sektoru. Za pretpostaviti je da će se s vremenom to značenje u potpunosti raščistiti, tim više što integrirani profesionalci u neinstitucionalnom sektoru ne žele biti identificirani kao nezavisna kultura.

Konvencionalni svijet izvedbenih umjetnosti

11 Becker, 1982: 131

12 Becker, 1982: 133

13 Danto smatra da "umjetnost egzistira u atmosferi interpretacije, a umjetničko djelo je sredstvo te interpretacije" (Danto, 1974/2006: 15, moj prijevod)

14 Kuhn kaže da korištenjem pojma *paradigma* želi "sugerirati da neki od prihvaćenih primjera znanstvene prakse – primjera koji uključuju zakon, teoriju, primjenu i instrumentaciju zajedno – pružaju modele iz kojih potječu posebne koherentne tradicije znanstvenog istraživanja." (Kuhn, 1962/2002: 23)

15 Isto vrijedi i za znanost gdje "u izboru paradigme ne postoji standard viši od odobranja relevantne zajednice." (Kuhn, 1962/2002: 105)

16 Becker, 1982: 259.

17 Becker smatra da je "napad na estetska uvjerenja utjelovljena u posebnim konvencijama na kraju napad na postojeći sustav stratifikacije." (Becker, 1982: 305, prijevod autora)

18 Blažević, 2000: 6; Ova konstatacija Marina Blaževića iz 2000. godine čini mi se i danas posve istinitom.

19 Lehman, 1999/2004: 21

20 Pristaš, 2000: 30

21 Prema Hansu Robertu Jaussu *horizont očekivanja* oblikuju kulturna i socijalna iskustva, a Griswoldova produbljuje shvaćanje horizonta očekivanja definirajući ga kao prostor interpretacije umjetničkog djela u okviru postojećih kulturnih iskustava, čime ga približava Dantovu shvaćanju umjetnosti kao prostora interpretacije. (Griswold, 2004: 96)

Umjetnički svijet oslanja se na estetiku tj. na sustav pretpostavki i argumenata pomoću kojih se opravdavaju klasifikacije i njihove pojedinačne primjene u području umjetnosti.¹¹ Estetika funkcionira kao niz smjernica za sve sudionike u produkciji umjetničkog rada, tj. estetika "utječe na čitav niz malih odluka koje kumulativno oblikuju umjetnički rad".¹² No, osim toga estetika pruža osnovu za evaluaciju i valorizaciju rada, za određivanje njegove monetarne vrijednosti, utječe na reputaciju umjetnika, na odluke distributivnog sustava i, naravno, na prijem kod publike. Estetika svoj utjecaj na umjetnički svijet ostvaruje prije svega putem konvencionalnih smjernica, tj. putem dogovorenih i prihvaćenih modaliteta djelovanja. Ove konvencije u izvedbenim umjetnostima određuju prostor i vrijeme trajanja izvedbe, prihvatljive teme, način izvedbe, ali i odnos između uključenih aktera i njihovu definiciju kao umjetničkog osoblja (npr. može li se dizajn svjetla smatrati umjetničkim radom i sl.). Estetika određuje područje u okviru kojega će se odvijati interpretacija umjetničkog djela, ali i interpretacija uloge svih uključenih u stvaranje umjetničkog rada.¹³ Konvencionalni umjetnički svijet u tom je smislu izraz, utjelovljenje dominantne estetike. Estetika, kako je ovdje shvaćamo, ima puno sličnosti s Kuhnovim pojmom paradigme, tj. ona služi za definiranje legitimnih problema i metoda rada.¹⁴ Ovo vrlo široko shvaćanje estetike koje su u 70-tima razvili pripadnici tzv. institucionalne estetske teorije značajno je jer povezuje teoriju, primjenu i izvedbu, a pitanje izbora estetike povezuje uz odobravanje umjetničke zajednice. Ovo je osobito vidljivo u slučajevima kada dolazi do miješanja različitih estetika, što se neminovno događa. Kako su estetski argumenti uvijek cirkularni, tj. oslanjaju se na vlastitu estetiku i svaka skupina upotrebljava svoju estetiku kako bi je branila, a onu drugu prokazala pogrešnom, jedini kriterij izbora estetike jest odobravanje umjetničke zajednice.¹⁵ Prilikom tog izbora ključnu ulogu imaju one pozicije koje su u umjetničkom svijetu prepoznate kao mjesta distinkcije – umjetnosti od ne-umjetnosti, kvalitetne od ne-kvalitetne izvedbe, dobrog ili lošeg dramskog teksta, itd. Uglavnom se radi o institucionalnim pozicijama (npr. direktori kazališta) s kojih se *de facto* odlučuje što je prihvatljivo u okviru određene estetike i koji u trenutku izbora između estetika presudno utječu na taj izbor.

Umjetnički svijet se naravno nikada u potpunosti ne slaže s dominantnom estetikom i dijelovi tog svijeta razvijaju elemente koji će pridonijeti razvoju novih estetika ili čak novog umjetničkog svijeta. Becker smatra da te inovativne elemente najčešće valja tražiti u svijetu nezavisnih profesionalaca jer u svijetu naivnih umjetnika gotovo nikada ne postoji element kooperacije, izuzev stvaranja vlastite mreže suradnika. Još važnije, ne postoji jezik objašnjavanja.¹⁶ Nasuprot tome, svijet nezavisnih profesionalaca govori istim jezikom objašnjavanja, poznaje povijest i konvencije medija u kojem radi, konstantno surađuje sa svijetom integriranih profesionalaca, iako najčešće djeluju iz posve različitih razloga.

Svaki pokušaj promjene određene konvencije ili pak otvoreni napad na nju zapravo znači i napad na samu, s njome povezanu, estetiku. Stoga se promjena konvencije nikada ne smatra samo drukčijim pristupom, već izaziva daleko žešće reakcije. Naime, estetika kako je ovdje vidimo nije samo skup teorijskih pretpostavki i argumenata nego i sustav pretpostavki i argumenata koji reguliraju odnose u svijetu umjetnosti. Stoga je svaki napad na konvencije ujedno i napad na sustav moći koji vlada u socijalnoj strukturi određenog umjetničkog svijeta.¹⁷

Svijet izvedbenih umjetnosti u Hrvatskoj

U Hrvatskoj dominira mimetsko-realistički, uglavnom dramski teatar.¹⁸ Radi se o estetici koja je stoljećima dominirala europskim kazalištem i za koju je karakteristično "uprizorenje govora i činjenja na pozornici oponašalačkom dramskom igrom".¹⁹ Ovoj estetici u cijelosti je prilagođen cjelokupni institucionalni sustav izvedbenih umjetnosti – obrazovni sustav i profesije koje obrazuje, arhitektura prostora za rad i izvedbu, struktura institucija, umjetničko, tehničko i administrativno osoblje. Uzmemo li u obzir da neinstitucionalni sustav izvedbenih umjetnosti u Hrvatskoj ne raspolaže vlastitom infrastrukturom za rad (dvorane za rad i izvedbu, tehnika i tehničko osoblje), jasno je da postoji vrlo malo prostora za izbjegavanje utjecaja dominantne estetike. Nepostojanje infrastrukture, nedostatne subvencije i neorganizirana distribucija odlike su svega što izlazi iz dominantnog poimanja estetike. Jedna od posljedica toga je činjenica da u institucionalni sustav izvedbenih umjetnosti uopće nije inkorporiran suvremeni ples.²⁰ Estetika ne uvjetuje samo uvjete produkcije nego i recepcije, ona presudno utječe na *horizont očekivanja*²¹ publike i stoga je ključna za razumijevanje ukusa i navike publike.

Integrirani profesionalci koji ne samo da čine jezgru konvencionalnog umjetničkog svijeta nego se između njih može povući znak jednakosti, u Hrvatskoj se formiraju uglavnom u institucionalnom sektoru. One profesije za koje postoji formalno obrazovanje (poput redatelja, dramaturga, glumaca, teatrologa i dr.) karakterizira profesionalna zaštita koja se u institucionalnom sektoru očituje kroz propisane formalne uvjete za obavljanje određenog posla. Naravno, prisutno je i mnoštvo zaobilaženja ovih formaliziranih uvjeta jer radi se o profesijama u kojima je profesionalna

zaštita daleko slabija negoli npr. među odvjetnicima.²² One profesije za koje ne postoji formalno obrazovanje u Hrvatskoj i koje se stvaraju kroz sustav formalnog obrazovanja u inozemstvu, neformalno obrazovanje te kroz iskustvo, tj. radom na predstavama, nisu zaštićene na isti način, ali postoji konsenzus umjetničkog svijeta o njihovom profesionalnom statusu. Radi se o gotovo svom tehničkom osoblju, ali i umjetničkom osoblju poput plesača, dizajnera svjetla i zvuka, itd. Nezavisni profesionalci, kao i drugdje u svijetu, uvijek imaju vrlo sličan obrazovni put kao i njihove integrirane kolege. Dominacija estetike dramskog teatra ogleda se u formalnom obrazovnom sustavu koji proizvodi kadar nužan za održanje dominantne estetike, ali i u sustavu profesionalne zaštite.

Neprestano je prisutna cirkularna legitimacija dominantne estetike. Tako u Hrvatskoj postoji čitav niz festivalskih nagrada, nagrada kazališnih kuća i cehovskih nagrada koje permanentno opravdavaju vlastitu kvalitetu izvedbe ili provedbe u odnosu na dominantnu estetiku. Dodjela ovih nagrada je konvencionalna poput neizostavnog čestitanja glumicama/glumcima na izvedbi i zapravo je potvrda produženja dominacije estetike izvan pozornice – u samu socijalnu strukturu svijeta izvedbenih umjetnosti. Nagrade, naravno, nisu jedini cirkularni legitimacijski proces. Ključni elementi tog procesa jesu i kritika, tj. evaluacija pojedinačnih predstava i održavanje jezika objašnjavanja, tj. logične, organizirane i filozofski suvisle estetičke teorije. Legitimacijski proces važan je ne samo zbog simboličkog potvrđivanja vlastite vrijednosti (i dominacije) nego i zbog odnosa prema drugim društvenim strukturama.

S obzirom da je svijet izvedbenih umjetnosti u Hrvatskoj gotovo u potpunosti ovisan o državnom proračunu i proračunima jedinica lokalne samouprave, a vlastita sredstva postaju značajna tek u rijetkim hit predstavama i predstavljaju prije iznimku nego pravilo, dominantna estetika naprosto mora ovladati i tim strukturama. Drugim riječima, ključne osobe u socijalnoj strukturi svijeta izvedbenih umjetnosti postaju one osobe koje upravljaju financijskim resursima i koje se u svojim odlukama vode konvencijama tog svijeta tj. dominantnom estetikom. Naravno, utjecaja imaju i drugi faktori, no estetika je ipak ključna.

Nezavisnim profesionalcima u Hrvatskoj sužen je prostor djelovanja. Postdramska paradigma²³ u kojoj djeluju suprotstavljena je dominantnoj mimetsko-realističkoj estetici i predstavlja napad na brojne konvencije takve estetike, te naravno i na uspostavljeni sustav stratifikacije u okviru svijeta izvedbenih umjetnosti. Ovaj sukob potpuno je osviješten na obje strane. Iako možemo govoriti i o utjecajima postdramske paradigme na dominantnu estetiku te na dopuštanje izmjene određenih konvencija, to ne znači promjenu dominantne estetike nego je riječ naprosto o mogućnostima dominantne estetike da preuzima nove elemente i mijenja vlastite konvencije. No, ovdje je prisutan još jedan element koji je važno imati na umu prilikom razmatranja promjene određenih konvencija unutar dominantne estetike. Svijet izvedbenih umjetnosti o kojemu ovdje govorimo jest teritorijalno ograničen, ali je ipak u komunikaciji s ostatkom svijeta, putem gostovanja, festivala, suradnji i sl., a na razvoj estetike i same organizacije svijeta izvedbenih umjetnosti djeluju naravno i promjene u bližem okruženju.

No, bez obzira na utjecaje koje postdramska paradigma vrši na dominantnu estetiku, položaj nezavisnih profesionalaca koji djeluju u okviru svijeta izvedbenih umjetnosti pod utjecajem nove estetske paradigme vrlo je problematičan. Jedan od važnijih problema svakako se odnosi na uobičajene uzorke kooperacije koji su stvoreni u okviru dramske estetike. Naime, stvaranje svake pojedinačne predstave zahtijeva kompleksnu kooperaciju između brojnih aktera, pa ona počiva na standardiziranim uzorcima (npr. kutovi i snage reflektora, veličine pozornica, postav gledališta i sl.) i znanjima (npr. način kretanja pozornicom, način osvjetljavanja izvođača itd.). Ne treba zaboraviti da rad na konvencionalan način za sve sudionike u kooperacijskoj mreži znači zapravo maksimalnu utilitarizaciju rada, tj. da se posao obavi najbrže i uz najmanji mogući napor. Izlazak iz konvencionalnog načina rada svima u kooperacijskoj mreži stvara novi napor i zahtijeva više vremena da se posao obavi, a najčešće je i skuplji. Ovo osobito važi za izvedbene umjetnosti gdje je kooperacijska mreža i najšira te uključuje najveći broj aktera (izuzev možda produkcije dugometražnog filma). Moglo bi se čak govoriti i o određenoj zakonitosti: što je u nekom umjetničkom svijetu kooperacijska mreža veća, to je izmjena konvencija teža.²⁴

Već sam napomenuo da je rad na nekonvencionalan način uglavnom skuplji, a uzmemo li u obzir mnogo skromnije financiranje postdramskog kazališta dolazimo do još jednog važnog problema s kojim se suočavaju nezavisni profesionalci. Pitanje financiranja ovdje nije samo pitanje pravnog okvira koji razlikuje institucionalno i neinstitucionalno kulturno stvaralaštvo, ovdje je ono više od svega pitanje estetike. Naime, i površnim pregledom budžeta gradova može se uočiti da integrirani profesionalci koji djeluju u neinstitucionalnom sektoru financijski prolaze daleko bolje od nezavisnih profesionalaca. Razlozi su očito estetski: ne zaboravimo da su mjesta odlučivanja o financiranju u Hrvatskoj zapravo ključna mjesta distinkcije, tj. prepoznavanja nečega kao estetski prihvatljivog odnosno ne-prihvatljivog.

Sljedeći važan problem s kojim se suočavaju nezavisni profesionalci jest zaista suženi *horizont očekivanja* njihove potencijalne publike. Kao što sam već napomenuo, *horizont očekivanja* oblikuju

22 Ova zaobilaženja formaliziranih pravila zbog same prirode umjetničkog posla prihvatljivija su umjetničkoj negoli administrativnoj profesionalnoj logici.

23 Lehmann, 1999/2004: 27 i dalje; Ovaj termin koristim u najširem mogućem značenju, ne ulazeći u pojedinačne razlike jer to nije intencija ovog teksta.

24 Usporedimo samo stvaranje predstave i pisanje poezije pa ćemo dobiti neki odnos mogućnosti promjene konvencija. No, naravno, mogućost promjene konvencija ne znači i njihovo prihvaćanje od strane umjetničke zajednice.

kulturna i socijalna iskustva i u okviru njega se odvija interpretacija umjetničkog djela. To zapravo znači da se očekivanja publike stvaraju u referentnom okviru kojeg čine ukupna socijalna i kulturna iskustva, a ona su izravna ili medijski posredovana. S obzirom da mimetsko-realistička estetika vlada i filmskom i TV produkcijom, jasno je da publika i iz drugih područja dobiva *input* da očekuje upravo takvu, dominantnu mimetsko-realističku estetiku.

Zaključak

Gledano iz pozicije integriranih profesionalaca, svijet izvedbenih umjetnosti u Hrvatskoj je baš onakav kakav bi trebao biti. Možda je suvišan neki festival ili neka tzv. umjetnička grupa, ali stvari u osnovi funkcioniraju kako bi i trebale, izuzev što su plaće male. Gledano iz pozicije nezavisnih profesionalaca, ništa ne valja. I oboje su u pravu, jer njihovo gledište ovisi o estetici ili paradigmi iz koje govore. Teško je predvidjeti kako će biti u budućnosti, ali činjenica da su nezavisni profesionalci uspjeli u *semiotičkom otporu*²⁵ dominantnoj estetici ostavlja mogućnost njihova djelovanja na promjeni dominantne estetike ili stvaranju novog umjetničkog svijeta. Obje mogućnosti pretpostavljaju i političke akcije, tj. promjenu društvene strukture. No, treba imati na umu da je stvaranje novog umjetničkog svijeta izrazito kompleksan posao i da pretpostavlja organizacijski razvoj, ali i uspostavljanje konvencija koje će se protezati kroz produkciju, distribuciju i recepciju. Utjecaj na promjenu dominantne estetike stoga je izglednija opcija, no i ovdje treba imati na umu da svaka promjena konvencije zahtijeva i određenu promjenu organizacijske strukture. Naravno, komotni konvencionalni svijet izvedbenih umjetnosti uvijek će djelovati u smjeru održavanja *statusa quo*.

25 Semiotički otpor prema Fiskeu ne znači samo odbijanje dominantnih značenja nego prije svega stvaranje opozicijskih značenja. "Mogućnost drukčijeg mišljenja, konstrukcije vlastitih značenja o sebi i društvenim odnosima neophodni su temelji bez koje niti jedna politička akcija ne može uspjati." (Fiske, 1990/2002; 10, moj prijevod)

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Autor makete HNK u Zagrebu: Matija Pužar



Model of the Croatian National Theater in Zagreb by Matija Pužar

Institutional Aesthetic in Croatian Theatre

Davor Mišković

Translated from the Croatian by Marina Miladinov

Integrated and independent professionals, institutional and non-institutional culture

The field of performing arts includes all sorts of institutions and groupings, ranging from amateur groups to professional theatre houses and drama academies. To be sure, they all contribute to the existence of that particular artistic field, but in this paper I will focus on the segment which consists of professionals, i.e. those artistic groups that we may, following Becker's classification, define as integrated and independent professionals.¹ What links these two groups is their participation in the conventional art world,² with the difference that independent professionals are characterized by a tendency to innovate, for which reason they are largely rejected by the world of integrated professionals, including their audiences, distributive systems, collaborators, and systems of financing. Sometimes it happens that the art world integrates the suggested innovations in their entirety, turning them into conventions. That is actually the most common way of changing conventions in the art world.

In most cultural systems, the position of professional artists is protected like that of all other professions, such as medical doctors or lawyers. However, the field of culture reveals "barriers to entry" into the inner circle that are rather low.³ And yet, certain barriers exist, consisting first and foremost in formal education, which becomes particularly obvious at the moment of entering the world of institutional culture.

But in order to understand the Croatian situation, we need to distinguish not only between integrated and independent professionals, but also between the institutional and non-institutional cultural sectors. This difference is primarily legal in nature, but it is also far-reaching and has an impact, among other things, on organizational forms, models of distribution, and methods of production, as well as sources of financing. The institutional cultural sector consists of those organizations that are founded and owned by the state or by units of local administration, while their organizational expenses, including the salaries of their artistic and technical staff, are automatically covered from the budget, while their employees enjoy the status of civil servants.⁴ The non-institutional cultural sector comprises those organizations and individuals whose founders are private persons, their work may be profit-based or not, and they regulate their financial status with profitable activities, donations, and sponsorships. The cultural system of Croatia is beneficial to institutions, since it differentiates between financing organizational expenses and financing cultural programmes, whereby the state and the units of local administration even lack the legal possibilities of covering organizational expenses for the non-institutional sector.

Independent professionals mostly belong to the non-institutional cultural sector, but owing to the anomalies of the cultural system, they may also work in the institutional cultural sector, despite the fact that their innovations have not yet become a part of commonplace conventions. Integrated professionals, on the other hand, may find their place in both sectors – dominating in the institutional one, of course, while the situation in the non-institutional sector is very difficult to estimate in terms of dominant aesthetic values. Despite all that, we may say that the pressure of the conventional art world is such that its various mechanisms, of which the system of making decisions about allocating funds in culture and the control of performing spaces are crucial, do not leave much space for the activity of independent professionals. And yet, new areas may open up to them if they join the wave of some new cultural trend⁵ taking place at the international level. In that case, that trend may exert pressure towards a change in artistic conventions in a broader, international setting.

When speaking of the professionalism of integrated and independent professionals, what we have in mind is primarily professionalism in terms of art, which is important to emphasize because the cultural sector, be it institutional or non-institutional, reveals a similar tendency to administrative professionalism. This tendency is not specific for Croatia. In fact, DiMaggio has identified it as one of the crucial features of non-profit organizations and non-profit sector in general.⁶ This sort of administrative professionalism in the non-institutional and non-profit cultural sector has made it possible to cooperate better with those systems where procedures that are common in administrative professionalism are a necessary precondition for joining the system,⁷ but it has also imposed new limitations to artistic activity⁸ and increased the pressure towards conventional artistic activity. On the other hand, in Croatia there is a perceptible lack of administrative professionalism in the institutional cultural sector, precisely because of the absence of the legitimization process based on expert knowledge and service ethos, to which DiMaggio is referring. The attitude of the institutional sector towards its owners and sponsors, as well as its public and the artists themselves, is largely legitimized through the sector's symbolic role, without even questioning its expertise or aptness. Moreover, the present legal framework leaves very little space for regulating that relationship.⁹

The two classifications that we have discussed so far are based on two different groups of criteria, resulting in frequent confusion in terminology. Nevertheless, it would be erroneous to identify these

- 1 Becker, 1982, pp. 227 and 228 – Becker differentiates four groups in the art world – integrated professionals, independent professionals (mavericks), folk artists, and naive artists. In his opinion, these are relational terms, i.e. they describe the position of these groups in relation to the organized art world.
- 2 The term *art world* was first used in the early 1960s by the American art critic Arthur C. Danto and was then taken over by sociologists, such as Becker, Grinswold, Alexander, etc. "the network of people whose cooperative activity, organized via their joint knowledge of conventional means of doing things, produce(s) the kind of art works that art world is noted for." (Becker, 1982, p. 34)
- 3 Alexander, 2003, p. 135.
- 4 Hence the insistence on formal education when employing people in the institutional sector.
- 5 By transposing Braudel's typology of historical duration to culture, we can obtain the following situation: "There are long-term forms and patterns, such as art forms like painting, sculpture, music, theatre, etc., which seem to be very firm as structures, even though we are aware that they have changed significantly over time. These forms create our frame of reference, which crucially determines our actual activity and gives meaning to it. They have defined us, even if we entirely deny them. Contrary to that, there are the yesterday's events – exhibitions, performances, concerts – briefly, artistic and cultural production. This production constitutes the cultural trend, or rather events that follow one another and are connected by common themes, preferences, sensibilities, or even colours and movements. These cultural trends also inform our frame of reference and contextualize our activity. They are always determined by those long-term forms, but also determine their future in turn. It is important to differentiate between historical duration in order to be able to understand the relations between various agents in the social structure and our attitude towards them." (Mišković, 2006, p. 47)
- 6 DiMaggio is of the opinion "that the legitimization processes for professionals and non-profit organizations are based on the same characteristics – expert knowledge, public-service ethos, and disinterestedness in profit – which enables the creation of an ideological basis for professionals in the non-profit sector." (DiMaggio, 1991, p. 288). To be sure, we are speaking here of those administrative professionals that, according to DiMaggio, occupy such strategic positions in the non-profit sector in order to dominate its structures, justifying their activity through organizational and professional interests.
- 7 For example, the entire administrative system of the European Union.
- 8 Such formal and organizational limitations are present in the art world in other ways as well, but here they are imposed for administrative rather than conventional artistic reasons.
- 9 The legal framework regulating the relations in the cultural sector is such that it guarantees the functioning of institutions in the existing way and it strongly resists all change. That keeps a *status quo* that has a frustrating impact on all involved agents, yet is persistently sustained, since its sustenance requires a minimum of available resources (know-how and staff, finances, space, etc.) and actually guarantees that all involved agents will be able to make use of these very limited resources.

10 Particular confusion is caused by attempts to include both the legal status and the status with respect to the art world in a single term. And yet, the term *independent culture*, which is very often used to denote independent professionals belonging to the non-institutional cultural sector, imposes itself as understandable precisely in that sense, even though many people still understand it as referring to all agents that are professionally involved in culture in the non-institutional cultural sector. It is to be expected that with time this meaning will crystallize, especially because integrated professionals in the non-institutional sector refuse to be identified with independent culture.

11 Becker, 1982, p. 131.

12 Becker, 1982, p. 133.

13 According to Danto, "art must exist in an atmosphere of interpretation, while artwork is thus a vehicle of interpretation." (Danto, 1974/2006, p. 15)

14 Kuhn says that by using the term *paradigm* he wants to "suggest that some accepted examples of actual scientific practice – examples which include law, theory, application, and instrumentation together – provide models from which spring particular coherent traditions of scientific research." (Kuhn, 1962, p. 10)

15 The same is valid for sciences, where "in paradigm choice, there is no standard higher than the assent of the relevant community." (Kuhn, 1962, p. 93)

16 Becker, 1982, p. 259.

17 According to Becker, "an attack on aesthetic beliefs as embodied in particular conventions is, finally, an attack on an existing system of stratification." (Becker, 1982, p. 305)

18 Blažević, 2000, p. 6; this claim by Marin Blažević from 2000 still seems to me quite relevant.

19 Lehmann, 2006.

20 Pristaš, 2000, p. 30.

two classifications with each other, since one is relational (integrated vs. independent professionals), describing the artists' position in relation to the organized art world, while the other is legal (institutional vs. non-institutional sector), describing the legal status of agents, i.e. establishing a clear difference regarding legal accomplishments.¹⁰

The Conventional World of Performing Arts

The art world relies on aesthetics, i.e. on systems of suppositions and arguments that are used to legitimize classifications and their individual applications in the field of art.¹¹ Aesthetics function as series of signposts for all participants in art production, i.e. they "make the innumerable small decisions that cumulatively shape the work."¹² However, they also offer a basis for evaluating and assessing that work, to determine its monetary value, and they also have an impact on the artist's reputation, on the decisions made in the system of distribution, and – naturally – on the way that his or her work is received by the public. That impact of an aesthetic on the art world is realized primarily through conventional signposts, i.e. though agreed and accepted modalities of action. In the performing arts, these conventions determine space and duration of a performance, acceptable topics, performing strategies, and also the relationship between the involved subjects and their definition as artistic staff (e.g. whether light design will be considered art). An aesthetic will determine the field of artistic interpretation, including the interpretation of the roles of all those involved in its creation.¹³ In this sense, the conventional art world is the expression and embodiment of the dominant aesthetic. As it is understood here, aesthetic has many similarities with Kuhn's notion of paradigm, i.e. it serves to define legitimate problems and working methods.¹⁴ This very broad understanding of aesthetics, developed in the 1970s by the adherents of the so-called institutional aesthetic theory, is very significant, since it relates theory, implementation, and performance, while the question of choosing the aesthetic is linked to the approval of artistic community. That is particularly evident in those cases when a number of aesthetics is merged, which is sometimes inevitable. Since aesthetic arguments are always circular, relying on their own aesthetics, and each group will use its separate aesthetic in order to defend it and denounce the other as false, the only criterion for choosing one particular aesthetic over another is the approval of the artistic community.¹⁵ In that choice, the main role is played by those positions that the art world acknowledges as points of distinction – distinguishing art from non-art, high-quality performance from a poor one, good dramatic text from a bad one, etc. It is mostly the institutional position (e.g. that of a theatre manager) that in fact decides what is acceptable within the framework of a particular aesthetic and that crucially influences the choice of aesthetic at the given moment.

Of course, the art world will never entirely agree with the dominant aesthetic and parts of it will develop elements that will help evolve new aesthetics or even a new art world. Becker believes that these innovative elements are mostly found in the world of independent professionals, since the world of naïve artists almost never contains an element of cooperation, except for creating personal peer networks, and what is more important, it lacks explanatory language.¹⁶ Contrary to that, the world of independent professionals speaks the same explanatory language, knows the history and the conventions of its working media, and cooperates permanently with the world of integrated professionals, even though their motivations are mostly entirely different.

Any attempt of changing a convention or openly attacking it implies attacking the very aesthetic connected to it. Therefore, a change of convention is never considered as merely a different approach, but is bound to provoke fierce reactions. Namely, aesthetic as we see it here is not merely a cluster of theoretical suppositions and arguments, but also a system of theoretical suppositions and arguments that regulate relationships in the art world. Therefore, every attack on conventions is actually an attack on the system of power that governs the social structure of the given art world.¹⁷

The World of Performing Arts in Croatia

In Croatia, the mimetic/realistic, largely dramatic theatre is dominating.¹⁸ It is an aesthetic that used to rule for centuries in European theatre and is seen as an "enactment of speech and deed on the stage by means of imitative dramatic play."¹⁹ The entire institutional system of performing arts is adapted to this type of aesthetic – including the educational system and the professions it helps to build, the architecture of working and performing space, the structure of the institutions, as well as artistic, technical, and administrative staff. If we take into account that the non-institutional system of performing arts in Croatia does not have its own working infrastructure (working and performing rooms, technology and technical staff), it is clear that there is very little room for avoiding the influence of the dominant aesthetic. The non-existence of infrastructure, insufficient financing, and unorganized distribution are all characteristics that follow from the dominant understanding of aesthetic. One of the consequences is the fact that contemporary dance is not even incorporated into the institutional system of performing arts.²⁰ Aesthetic does not only determine the conditions

of production, but also those of reception, fatally influencing the horizon of expectations²¹ in the audience, which makes it crucial for understanding the latter's taste and habits.

In Croatia, integrated professionals not only constitute the core of the conventional art world, but it is also possible to draw the sign of equation between these two, and they are mostly formed in the institutional sector. Those professions for which there is formal education, such as director, dramatic writer, actor, theatrologist, etc., enjoy professional security that is in the institutional sector expressed through the prescribed formal conditions for performing certain jobs. To be sure, there are plenty of ways to avoid these formalized conditions, since professional security is far weaker in these professions than, for example, among the lawyers.²² Those professions for which there is no formal education in Croatia, and which are created through the system of formal education abroad, informal education, or experience, i.e. by working on performances, are not protected in the same way, but there is a consensus in the art world about their professional status. We are speaking here of almost all technical staff, but also of artists such as dancers, designers of light and sound, etc. As elsewhere in the world, independent professionals almost regularly have a very similar educational path to their integrated colleagues. The dominance of the aesthetic of dramatic theatre is reflected in the formal educational system that produces the staff that is necessary to sustain the dominant aesthetic, but also in the system of professional protection.

There is a constant circular legitimation of the dominant aesthetic. For example, there is a whole array of festival awards in Croatia: awards of theatre houses and guild awards that permanently justify the quality of their members' performance or their achievements in regard to the dominant aesthetic. The assignment of these awards is conventional, including the inevitable congratulations to actors for their performance, and actually confirms the extension of the dominant aesthetic beyond the stage – into the very social structure of the world of performing arts. Of course, awards are not the only circular legitimization process. Its key elements include criticism, i.e. the evaluation of individual performances and the sustenance of explanatory language: a logical, organized, and philosophically coherent aesthetic theory. The legitimization process is important, not only because it symbolically confirms its own value (and dominance), but also because of its relationship towards other social structures.

Since in Croatia the world of performing arts is almost entirely depending on state budget and budgets of the units of local administration, while personal financing becomes important only in some rare blockbuster shows and is exception rather than a rule, it is simply inevitable that the dominant aesthetics should also govern these structures. In other words, the key persons in the social structure of the world of performing arts are those that administer financial resources and are guided in their decision-making by the conventions of that world, i.e. by the dominant aesthetic. Certainly, there are other factors at work as well, but the aesthetic is still of crucial importance.

Independent professionals in Croatia have a reduced scope of activities. The post-dramatic paradigm²³ within which they are active is contrary to the dominant mimetic/realistic aesthetic and constitutes an attack on numerous conventions of that aesthetic, which also means attacking the established system of stratification in the framework of the world of performing arts. This conflict is entirely conscious on both sides. Even though we may also speak of the impact of post-dramatic paradigm on the dominant aesthetic and how it allows for change in particular conventions, that does not imply a change in the dominant aesthetic, but merely that the dominant aesthetic has the possibility of adopting new elements and changing its own conventions. But there is another element that one must keep in mind when considering the changes in certain conventions within the dominant aesthetic. The world of performing arts that we are speaking about has its territorial limitations, yet communicates with the rest of the world through visiting artists, festivals, cooperations, etc., while the development of an aesthetic and the organization of the world of performing arts as such are naturally influenced by changes in its close surroundings.

However, regardless of the impact that the post-dramatic paradigm exerts on the dominant aesthetic, the position of independent professionals that are active in the world of performing arts under the influence of new aesthetic paradigm is highly problematic. An important issue is certainly related to the common patterns of cooperation created in the framework of the dramatic aesthetic. The creation of each individual performance requires complex cooperation between numerous agents and that cooperation relies on standardized patterns – e.g. the angles and power of spotlights, the stage size, or auditorium setting – as well as know-how, e.g. the way in which the performers move over the stage, the way they are illuminated, and so on. One should not forget that working in a conventional way actually means a maximum of utility for all who are involved in the cooperation network, i.e. getting the work done with a minimum of effort. Stepping out of the conventional working ways creates new efforts and requires more time to get the work done, not to speak of the costs. This is especially valid for the performing arts, where the cooperation network is particularly broad and includes the largest number of agents (except for movie production, perhaps). One could even speak of a sort of regularity: the larger the cooperation network, the harder it is to change the convention.²⁴

21 According to Hans Robert Jauss, the *horizon of expectations* is informed by cultural and social experiences, while Griswold goes a step further and defines it as the space of interpreting the work of art in the framework of existing cultural experiences, in which she comes close to Danto's understanding of art as the space of interpretation. (Griswold, 2004, p. 96)

22 These bypassing of formalized rules is more acceptable to the artistic mindset than to the professional administrative one, given the very nature of artistic work.

23 Lehmann, 2006. I am using this term in the broadest possible sense, avoiding particular differences, since that is not the intention of this text.

24 It is sufficient to compare the creation of a performance and the writing of poetry in order to get an idea of the relational scale of possibilities for changing the conventions. But of course, the possibility for changing the conventions does not imply their acceptance by the artistic community.

I have already noted that working in an unconventional way is generally more expensive, and if we take into account the modest financing in post-dramatic theatre, we will arrive to another important problem that independent professionals must face. The question of financing is not only the question of the right framework, which distinguishes institutional from non-institutional cultural creation; more than anything else, it is a matter of aesthetic. Even a cursory glance at the budget reveals that integrated professionals who are active in the non-institutional sector are much better off in terms of finances than independent professionals. The reasons are obviously aesthetic, since we should not forget that the focal points of decision-making in Croatia are actually the key points of distinction, i.e. of acknowledging something as aesthetically acceptable or unacceptable.

The next important issue that independent professionals are facing is the truly narrowed *horizon of expectations* of their potential audience. As I have already noted, the *horizon of expectations* is informed by cultural and social experiences and encompasses the interpretation of an artwork. It actually means that the expectations of the public are created in a referential frame comprised of the totality of social and cultural experiences, be it direct or mediated. Since the mimetic/realistic aesthetic dominates both film and TV production, it is clear that the audience receives its input from other fields as well, which makes it expect precisely that kind of dominant mimetic/realistic aesthetic.

Conclusion

Seen from the perspective of integrated professionals, the world of performing arts in Croatia is precisely as it should be. There may be a festival too much or a so-called art group too much, but in fact things function as they should, except that the salaries are too low. Seen from the perspective of independent professionals, nothing really works. And both sides are right, since their viewpoint depends on the aesthetic or paradigm from which they speak. How things will stand in the future, it is difficult to predict, but the fact that independent professionals have succeeded in creating a *semiotic resistance*²⁵ against the dominant aesthetic leaves open the possibility of their involvement in changing the dominant aesthetic or creating a new art world. Both options presuppose political action, i.e. a change of social structure. However, we should also keep in mind that creating a new art world is an extremely complex job and that it presupposes not only an organizational evolution, but also an establishment of conventions that will permeate production, distribution, and reception. Therefore, provoking change in the dominant aesthetic seems a more feasible option, although one should keep in mind that each change of convention demands certain change in organizational structure. And the cozy world of performing arts will, of course, do its best to keep the status quo.

25 According to Fiske, semiotic resistance means not only refusing the dominant meanings, but primarily creating oppositional meanings. "The possibility of thinking differently and constructing one's own meanings of oneself and the social relations are an indispensable foundation without which no political action can succeed." (Fiske, 1990/2002, p. 10)



Model of the Croatian National Theatre in Zagreb by Matija Pužar

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BADco.: Deleted Messages, Klajpeda, Litva, 2004., photo: Bern Uhlir

“DAJTE MI PROBLEM!” BADco.2007

Bojana Cvejić

S engleskoga prevela Marina Miladinov

Mrav je shvatio da bi producent mogao prevladati samo kada bi zauzeo mjesto parazita.¹

1 Rukopis predstave *Changes (Promjene)* skupine BADco. (2007.): "Monolog o radu".

Sjećam se susreta sa skupinom BADco. 2001. godine, koji je poremetio niz izvedbenih pitanja koje sam tada smatrala nezaobilaznim. U to vrijeme europski suvremeni ples i kazalište bili su duboko uronjeni u polemiku i politiku oko polarizacije za/protiv spektakla, ne-glume, koreografije kao suprotstavljene plesu, transparentnosti autoreferentnoga čina i drugih prosvjednih gesta kojima se odbacivala reprezentacija. Došla sam u Zagreb naoružana nekim imperativnim pitanjima: Kako ples može natjerati ljude da misle? Kako potkopati potrebu za priznanjem kod publike iz 19. stoljeća? Kako ne proizvesti ništa pa da "oni" moraju proizvesti sve?... Kada sam vidjela *Diderotova nećaka*, shvatila sam da postoji više od jedne razlike u mišljenju. I da je BADco. skupina plesača i dramaturga, s dodatkom jednog filozofa, koji ne vide nikakvu nužnost u pomirenju s paradigmatički zapadnjačkim modernističkim zahtjevom za suvremenošću medija niti lebde poput nekog samozaokupljenog ludičkog lica sa/od Istoka. Na neki način, oni su *bili mimo toga*. Za njih je nomadska egzistencija značila ostati kod kuće i istraživati vlastite nepoznate teritorije ili "zemlje" za rad. Jedna od njih bila je hrvatska umjetnost performansa iz osamdesetih godina. Prerađujući *Man.Chair* Damira Bartola Indoša u rekonstrukciju s "plesnim varijacijama", BADco. su 2000. prisvojili povijest koja je otvorila mogućnost drugačije budućnosti u hrvatskoj izvedbenoj umjetnosti. Bio je to "manifest pripadanja", neshvaćen i kod kuće i u inozemstvu!² Neshvaćenost kod kuće, odnosno pomanjkanje bilo kakve značajnije potpore grada, koji je odbacivao sve što ga nije reprezentiralo, naposljetku se pokazala prednošću. Dala je golem poticaj autonomiji pokreta, budući da svi pokreti trebaju kontinuitet i trajanje kako bi se nastavili transformirati.

2 *Man-Chair (Čovjek-stolica)* bio je performans D. B. Indoša iz 1982. Godine 2000. rekonstruiran je pod naslovom *Man.Chair* ili *Čovjek.Stolac*.

Kada danas govorimo o skupini BADco., više nije dovoljno usredotočiti se na nekoliko omiljenih primjera njihove izvedbe. Četrnaest predstava i šest projekata u sedam godina – iako čine pozamašan opus – sačinjavaju tek otvorenu i fragmentarnu cjelinu. Svaki od tih "komada" pokazuje sasvim drugačiji skup odnosa između prostora, sadržaja i ljudi o kojima se radi, ukratko: različitu situaciju. Od *Ispovijedi* iz 1999. do *Promjena* iz 2007. te su se situacije promijenile do te mjere da su postale neusporedivo različite – u tom smislu da se nijedna od njih ne može smatrati reprezentativnom za estetiku, politiku ili metodu rada s kojom bi se BADco. trebao poistovjetiti. Čini se da su svaka izvedba i svaki element u toj izvedbi izrazi koji modificiraju sve ono što bismo mogli shvatiti kao srž skupine BADco. To u priličnoj mjeri otežava stvari za sve one koji se bave biznisom i marketingom, ili koji predstavljaju politiku u umjetnosti: Kakav je taj BADco.? Kamo bismo ga trebali smjestiti? Sa čime da ga usporedimo? Kako da ga usporedimo s njegovim nesukladnim, varirajućim jastvom?

Govoriti o skupini BADco. znači promatrati ta heterogena kretanja kao izražajne sile koje se kristaliziraju u pojedinim točkama. Pitanja o kojima ću ovdje govoriti predstavljaju čvorišta kroz koja ne prolaze teme, nego ideje u smislu problema. Problemi kao problemi stvarni su predmeti ideja, budući da imati ideje znači postavljati probleme, odnosno izmišljati ili konstruirati probleme kao kategorije znanja i također kategorije bivanja.³ Želimo li pojmiti nešto što BADco. "čini", ne smijemo tražiti "misli" u njihovu sadržaju, nego razumjeti situacije koje BADco. stvara kako bi natjerao druge da misle. Jer mišljenje nije prirodna mogućnost, nego kreacija, a koncepti nisu dokazi zdravog razuma, nego proizvodi imaginacije ili čak fikcije. Da započnemo:

3 Usp. Gilles Deleuze, "The Image of Thought" u: *Difference and Repetition*, Continuum, London i New York, 129-167.

"Dajte mi problem!"

Uvijek se pokaže problematičnim prepričavati "o čemu se radi" u predstavama skupine BADco. U predstavi *Diderotov nećak, ili krv nije voda* postoji tekst, štoviše: postoje referencije na dvije drame, *Rameauova nećaka* (D. Diderota) i *Sokratovu smrt* (koja postoji samo u sinopsisu istog autora za "savršenu filozofsku dramu"), ali ta vjera u tekst ubrzo će biti iznevjerena: priča se izdubljuje u praznu ljušturu. Ipak, predstava ne ostaje prazna; ona vrvi od paralelnih svjetova, pri čemu svaki izvođač razvija čitavu predstavu kao tjelesni i emocionalni automat. Sustavi improvizirane akcije, koji se oblikuju oko nemogućih ili paradoksalnih pokreta, kao i ekstremnih tjelesnih ili emocionalnih situacija s kojima se svaki izvođač mora suočiti, sačinjavaju svijet (model svijeta) komponibilnih svjetova bez točke gledišta (budući da su gledišta višestruka kao i izvođači).

Pitanje tematiziranja nekog specifičnog problema ili pitanja nije samo zavaravajuća prečica; to je kao da izrežemo mnoštvo komponenata, a zatim pokušamo razviti odnose, veze i susrete u kojima su se te komponente spojile, oblikujući zone nerazlučivosti i napuštajući jednostavnu linearnu kauzalnost između ideja i izvođačkih akcija ili materijala u njihovoj pozadini. Tako naslov predstave *memories are made of this* (2007.) možemo šaljivo izokrenuti u: "This (performance) is made of memories". Predstava nosi podnaslov "Performance notes" ("Izvedbene bilješke"), što se odnosi na *Bilješke* F. Scotta Fitzgeralda, taksonomiju njegovih bilježaka koje je godinama prikupljao: "Opservacije", "Ideje", "Prizori i situacije", "Razgovori i stvari koje sam slučajno čuo", "Osjećaji i emocije", "Anegdote", "Opisi mjesta gdje sam bio", "Stvari koje moram upamtiti" itd.



Otvoreni niz razgovora, priča, iskaza, pokreta, radijskih glasova, *evergreen* i džez melodija, akcija, filmskih scena, imaginarnih prizora, slika i prostora... nastavlja se dok se bilješke miješaju, a izvođači, subjekti i predikati razmjenjuju. Ali kakve veze F. Scott Fitzgerald, američki autor iz ere džez, i njegova pripovijetka *The Crack-Up* (*Puknuće*), koju je napisao 1936., pred kraj života, kao intimnu ispovijest svoga "emocionalnog bankrota", ima s Deanom Martinom? *Bez obzira na to što je činio, njegov je biograf govorio: Dino se nikada nije odviše zanimao za ovaj svijet; oduvijek je bio "menefrehista – netko kome se naprosto živo jebe za sve". Nikada ne bi dovršio pjesme koje je pjevao na koncertima. Otpjevao bi pjesmu do pola i rekao: "Nema smisla da pjevam čitavu stvar pa da mi još ne kupite ploču." Put your hand on my shoulder... Ali to nije Dino, to je Elvis. Dok je Elvis uvijek s nama, Dino nam se vraća samo u predbožićno vrijeme.*

Tko je to bio, je li Pravdan Devlahović to (prvi) rekao? Ne sjećam se. Ono čega se sjećam je to da u nekom momentu više nisam bila sigurna kruže li te riječi i slike doista ili sam ih naprosto sanjala pa mi se taj san sada vraća kao nekakav *déjà vu* ili predosjećaj, svijest o nečemu prije nego što to vidiš, sposobnost da vidiš nešto iz prošlosti u punom sjaju tehnolora.⁴ Dakako, taj osjećaj mogao je biti izazvan i supstitucijom, postupkom koji određuje i metonimiju i neku vrstu brkanja kategorija u snovima, gdje kuća može postati dvije noge koje postaju riječ koja postaje žuta. Za razliku od metonimije u pjesništvu, koja još uvijek vodi u metaforu ili simbol, sjećanje koje se uspostavlja u snu sasvim je konkretno, što ga čini tim virtualnijim, stvarnim, ali ne i ostvarenim.

Ja ću plesati (živjeti) (kupovati) (šetati) tako da nikada ne izvedem (proživim) (platim) u potpunosti bilo koji pokret (plaćanje) (korak) koji izvedem (predem), nego ga prekinem drugim pokretom (plaćanjem). Neću nastojati povezati te prekide. S dijelovima svoga tijela (stana) (arhitekture trgovine) (staze) u pokretu neću oblikovati crte ili ravnine; zamisliću da su crte i ravnine trajno postojale u tom prostoru (parku). Ja ću raditi (živjeti) (kupovati) s (u) višestrukim (trgovinskim odjelima) dijelovima svoga tijela (stana) istodobno. Neću se odati tromosti, nego ću je spriječiti. Neću istraživati konstrukciju, nego dekonstrukciju prostora u geometrijske oblike koji me pogađaju, kontingentno govoreći, izvana i pokreću moje tijelo (stanište) (kupovinu). Ja ću plesati (pakirati svoju robu) (šetati) u smjerovima lijevo-desno-naprijed-natrag i u svim kombinacijama tih smjerova.⁵

Supstitucija je započela na samom ulazu, gdje su izvođači usmjeravali publiku u gledalište. Svaki od njih opisivao je drugačiji prostor s radikalno različitom arhitekturom, već prema funkciji tog prostora koji je publika trebala vidjeti, ili bolje zamisliti: trgovinskog centra, kulturnog centra, podzemne željeznice, stambenog bloka. Nisu se svadali, nego su se međusobno upotpunjavali ili iskrivljavali na vezivan način, dodajući "ovo... pa onda ono...", unatoč nekim smiješnim poklapanjima ili nepoklapanjima među njihovim viđenjima, ili pak između tih viđenja i konkretnog kazališta u kojemu smo stajali. Do kraja te uvertire prostor je već bio isipan i protumačen toliko puta da ga se publika mogla prisjetiti tek sasvim općenito. Možda je rezultat bio ona vrsta simultanosti ili sinkronosti slika koju izazivaju novi generički gradovi, koje je Rem Koolhaas nazvao "sjećanjima na sjećanja: ako ne sva sjećanja u isto vrijeme, onda barem sažetak ili znak sjećanja."⁶ Isto se može reći i za pjesmu Deana Martina, dijalog iz *Stalkera* Andreja Tarkovskog ili album intimnih fotografija nepoznatih ljudi. Sjećanje ili čak nostalgija koje možda osjećamo ustvari su nostalgija za nostalgijom, što nije isto kao prisjećati se osjećaja da smo imali neki osjećaj u prošlosti, kada nas je nešto pogodilo. Tu se ne radi o nekom gubitku ili o žrtvenom karakteru efemeralnosti, kojim se izvedba ponosi. U sjećanju vrijeme može skliznuti u prošlost u budućnost. Filmovi i glazba, ili neki od njihovih povijesnih žanrova, ali i kućni mediji poput televizije, kućnog videa ili fotografija, koriste se tom moći predviđanja, sudjelujući u osjetilnome bez referencije na proživljeno i osobno. Nikada nisam bila u pedesetim godinama ili u Grand Canyonu, ali mogu prizvati osjećaj kako je biti tamo. Jeste li čitali Karla Maya kada ste bili dijete?

"Dajte mi problem" ustvari znači: "Dajte mi onda koncept!", upravo zato što se koncept ne daje kao neka regulativna ideja ili propozicija za stanje stvari ili za mogućnosti spoznaje. Na primjer, nema potrage za biti sjećanja ili za našom sposobnošću da o njemu zaključujemo. "Koncept je kontura, konfiguracija, konstelacija nekog budućeg događaja", kako pišu Deleuze i Guattari (WP: 32), budući da izdvaja događaj iz postojeće situacije i istodobno uspostavlja novi događaj: presjek nove situacije. Konceptualna metodologija u koreografskoj praksi obično pretpostavlja razradu određenih koncepata posuđenih iz metalingvističkog teorijskog diskursa (usp. "jezik", "tekst", "dekonstrukcija", "postajanje", "tijelo bez organa" itd.). Ali kod skupine BADco. koncepti nikada nisu reprezentirani, oni su događaji problema, izražajni koncepti. Konstrukcija se praktički sastoji od nevidljivih postupaka, nudeći prilike gledatelju da povezuje stvari. Postupci se nikada ne pokazuju kao znanje koje je svjesno sebe sama. To je kao kada Krešimir Mikić i Sergej Pristaš izvode izlomljeni dijalog odgovora u predstavi *memories...*, koji funkcionira u obliku pitanja koja stvaraju nova pitanja, a mi ne znamo da oni ne razgovaraju jedan s drugim i da su pitanja izmišljena na licu mjesta, kao posljedica odgovora dobivenih u prethodno obavljenom intervjuu. Ta "disjunktivna sinteza" vjerojatno djeluje i na njihove pokrete: izvođači spajaju suprotne točke ili povlače crte u često suprotstavljenom kretanju. Pokret se ne odvaja od tijela niti odvodi dalje od njega; naprotiv, tijelo je prilijepljeno uza nj, kao usporeni sustav praćenja tijela u prostoru. Tekst na ekranu glasi: *Test prvorazredne inteligencije je sposobnost istodobnog posjedovanja dviju suprotnih ideja u umu, a da se pritom zadrži funkcionalna sposobnost.*

4 Pojam predviđanja dugujem Liamu Gillicku, *Prevision: Should the future help the past?* Vidi: http://www.unitednationsplaza.org/readingroom/Gillick_Prevision.pdf

5 Ovaj tekst rezultat je preklapanja nekoliko tekstova koji su izvedeni u predstavi *memories...*, gdje riječi u zagradi nadomještaju jedna drugu u pojedinim tekstovima.

6 Navod iz projekcije u predstavi *memories...*

Te veze nužno prolaze kroz osjete i zamjete, ali ono što se izražava nije niz brojnih uzroka, čiji bi cilj trebao biti meta gledateljeve analize/egzegeze, nego moć mišljenja, koja je jednaka moći postojanja u gledatelju: obnovljenoj ili izraženoj. “Dajte mi koncept” vapi za:

“Dajte mi publiku!”

Ovdje bismo čak mogli započeti neki novi tekst, koji bi se isključivo usredotočio na način na koji su prostor i publika konstitutivni za BADco.; ili je možda obrnuto? Stari Grci smatrali su kazalište predstavom koja se stvara postojanjem svjedoka u publici (*teatron*). Uloga “receptije” danas je uvelike proširena te uključuje pojam “gledateljstva”, koji ističe skopski režim percepcije, i onaj “participacije”, koji prenaglašava društvenu ulogu koju valja uvježbati. Ne bih pretjerala kada bih ustvrdila da se u slučaju BADco. ne radi niti o “participaciji” niti o “aktivaciji” (iako vitalizam igra određenu ulogu u njihovoj publici, uključujući njezina čula u često sinestetska okruženja). Publika je ta koja se konstituira, ili bolje rečeno implicira. *Solo Me* (2003.), virtualni duet dvaju stvarnih isprepletenih solo glasova, razvija se u četvrtastoj areni publike. Gledalište nije samo okvir, nego taktilna odskočna daska za pokret, zrcalo pogleda koji će se razmijeniti, snimač ušiju u koje će se šaptati. Nikolina Pristaš i Pravdan Devlahović razradili su način prilaženja publici tako što će joj ponuditi nešto što ona nije tražila. Nikolina se zaustavlja pred bilo kojim gledateljem i počinje pucketati prstima: “Što to znači?”

Dok Nikolina još uvijek pucketa prstima, žena odgovara:
“Ne znam.”

Nikolina odgovara ponovnim pucketanjem prstima, ovaj put iz suprotnog smjera:
“Ne znam ni ja, ali evo ga opet.”

Obraćanje se raspada kao čin i postaje cinična provokacija, otimanje publike. Publika je jedan od materijala u komponovanju događaja. U predstavi *FleshDance* (2005.) publika sjedi na neugodno malenoj razdaljini od velikog bijelog zida. Gledanje trojice plesača koji povezuju horizontalnu (pod) i vertikalnu površinu (zid) pokretom može razgraditi organizam u prilog tijelu, mesu i živcima, samo ako pogled djeluje kao kamera: doslovce kadirirajući i dekadrirajući kompoziciju likova, dijelova tijela ili strujanja valova, premošćujući tenziju između kosti i mesa.

Ono što je potrebno jest pažljiva analiza prostorâ, njihovih uporaba i specijalizacije u projektima skupine BADco. Ovdje sam samo naznačila međusobnu uvjetovanost publike i prostornih postava. Ipak, postoji nešto što se može postaviti kao načelo: dijelom zbog činjenice da nema neko svoje redovno domaće kazalište, BADco. neprestano seli unutar vlastitog grada. Ta lišenost potiče prilično afirmativan i proaktivan pristup. Umjesto da se dosađuje (ili dosađuje drugima) s kritičnim rutinskim pitanjem: “Koji je *readymade* dispozitiv situacije u koju smo pozvani?” ili “Kako bi trebalo deteritorijalizirati (i reteritorijalizirati) teritorij?” – BADco. je integrirao prostor kao prvu komponentu u situaciju iz koje bi trebala proizaći transformacija.

Predstava *Deleted Messages* (2005.) intenzivira uključenost publike u prostor do krajnjih razmjera: nema tu ničega za tematiziranje, sve treba uključiti! Diskretno ograničeni teritorij, koji simulira karantenu (predstava se često odvija u napuštenim lukama ili tvornicama), nastanjuju i izvođači i publika. Sustav u kojemu svaki izvođač izvodi vlastiti materijal unutar unaprijed danog okvira od pet parametara (ta genetska matrica preuzeta je iz *Funkcija* (*Funktionen*) Thomasa Lehmena, koje označavaju vrstu kretanja, prostora, načina, slike i odnosa prema ljudima i predmetima u prostoru) potiče razmjene i uzajamne zaraze među materijalima/izvođačima. Partikularno susreće singularno: dok izvođači, polazeći od svojih vlastitih, partikularnih materijala pokreta/akcije, teže prema genezi zajedničkog koda (pri čemu svi izvođači dijele svih pet parametara) – jer Niklas Luhmann bi tvrdio da samo kompleksnost (mutacija) može umanjiti kompleksnost (dovodeći do novoga koda) – publika se organizira krećući se po pozornici po vlastitoj volji. Interakcija između samoorganizacije (operacije + opservacije publike) i “meke” kontrole (nadzora praćenjem svih kretanja kao kolektivnog ponašanja inteligencije jata) rađa singularne kontakte. Ovdje prilaženje publici znači istraživanje kolektivnog/singularnog ponašanja s obzirom na pozornost. Postoji politički smisao u poistovjećivanju pozornosti s reakcijom: ako se “obraćanje pozornosti” prevede kao “reagiranje”, onda odgovornost više nije toliko obveza koliko sposobnost za reakciju. Ako se BADco. bavi politikom pozornosti, onda poistovjećuje pozornost s određenim stupnjem moći, koja se izražava u sposobnosti/sklonosti za afektivnu pogođenost (ovladanost) na mnoštvo načina.

Činjenica da se sa skupinom BADco. susrećem prilično često ne zadovoljava samo moju radoznalost u pogledu njihova kretanja i razvoja, nego također potiče preispitivanje načela izvedbe uz koja pristajem.

Jesu li izvedbene umjetnosti na Zapadu danas (2007.) sposobne pronaći svoje strategije?

Kada će europski umjetnici početi koristiti svoju moć (i svoje pravo) da razmišljaju strukturalno, a ne samo individualno?

Neće li ustrajanje na medijskoj specifičnosti s obzirom na koreografiju, kazalište ili izvedbu podržati modernistički kanon?

Je li naša konceptualna imaginacija izbljedadjela?

(To su pitanja s kojima sam napustila Zagreb nakon što sam pogledala *memories...*)



BADco.: memories... are made of this, Zagreb, 2006, photo: Ivica Radović

“GIVE ME A PROBLEM!” BADco.2007

Bojana Cvejić

The ant understood that the producer could overtake power only if he occupied the site of the parasite.¹

I remember meeting BADco. in 2001 and they left me confused in regard of all I considered then were matters of performance. At that time, the European contemporary dance and theatre were deeply immersed in the polemics and politics of polarization for/against spectacle, non-acting, choreography as opposed to dance, the transparency of a self-referential act, and other protestant gestures of renouncing representation. I came to Zagreb armed with some imperative questions such as: How can dance make one think? How can the need for recognition be subverted in a 19th-century audience? How can we produce nothing so that “they” must produce everything? ... Seeing *Diderot's Nephew* revealed to me that there was more than one difference in position. And that BADco. was a group of dancers and dramaturges, plus a philosopher, who neither saw an urgency in acquiescing to the paradigmatically Western modernist claim for medium contemporaneity nor loomed as a self-absorbed ludic face from/of the East. Somehow, they *knew better*. For them, being nomadic meant staying at home in order to explore one's own foreign territories or “countries” of work. One of them was the Croatian performance art from the 1980s. By reworking *Man.Chair* by Damir Bartol Indoš into a reconstruction with “dance variations,” BADco. were in 2000 appropriating a history which opened a possibility for another future in Croatian performance. It was a “manifesto of co-belonging,” misrecognized both at home and abroad!² Misrecognition at home, i.e. lack of any substantial support by the city, which rejected all that was not representing it, finally proved to be an advantage. It propelled the movement's autonomy, since all movements need continuity and duration in order to keep transforming themselves.

Speaking about BADco. today, it wouldn't suffice to focus on a few favourite performance examples. Fourteen performances and six projects in seven years – even if a considerable opus – only form an open and fragmentary entity. Each of their “pieces” shows an entirely different set of relations between space, content, and people involved, briefly: a different situation. From the *Confessions* (*Ispovijedi*, 1999) to *Changes* (*Promjene*, 2007), these situations have changed to a degree of becoming incomparably different – in the sense that none of them can be considered as representing the aesthetics, politics, or working method BADco. should be identified with. Every performance and every element in that performance appear to be expressions that modify everything we may think BADco. is about. That makes it rather difficult for all those managing business and marketing, or representing politics in art: What is BADco. like? Where should we place it? What should we compare it to? How should we compare it to its non-coinciding, varying self?

Speaking about BADco. means tracing these heterogeneous movements as forces of expression that crystallize in singular points. The issues I will raise here are nodes through which ideas *qua* problems pass, rather than themes. Problems *qua* problems are the real objects of ideas, since having ideas entails posing, i.e. inventing or constructing problems as a category of knowledge and also as a category of being.³ In order to grasp something that BADco. “does”, one mustn't seek “thoughts” in their content, but rather understand the situations BADco. are creating in order to force one to think. Because thinking is not a natural possibility, but a creation, while concepts are not evidences of common sense, but products of imagination, even fiction. Let's begin:

“Give me a problem!”

It always turns out problematic to retell what BADco.'s performances are “about”. In *Diderot's Nephew, Or Blood is Thicker than Water* (*Diderotov nećak, ili krv nije voda*) there is a text, even more so: there are references to two plays, *Rameau's Nephew* (by D. Diderot) and *The Death of Socrates* (which exists only in a synopsis for the “perfect philosophy play” by the same author), but that faith in the text is soon betrayed: the narrative is hollowed into an empty shell. Yet the performance is not voided; it teems with parallel worlds, whereby each performer develops the entire performance like a physical and emotional automaton. Systems of improvised action, formed around impossible or paradoxical movements, as well as extreme physical or emotional situations that each performer must face, compose a (model of a) world of compossible worlds without a vantage-point (viewpoints being multiple *qua* performers).

The question of thematising a single problem or issue is not just a misleading shortcut; it is like cutting out a multiplicity of components and then trying to unfold relations, connections, and encounters in which these components have merged, forming zones of indiscernibility and abandoning the simple linear causality between the ideas and the performing actions or materials behind them. *memories are made of this* (2007) thus becomes a joke of a title when reversed: “This (performance) is made of memories”. The performance is subtitled “Performance notes”, referring to the *Notes* of F. Scott Fitzgerald, a taxonomy of his notes accumulated over the years: “Observations”, “Ideas”, “Scenes and situations”, “Conversations and Things Overheard”, “Feelings and Emotions”, “Anecdotes”, “Descriptions of Places Where I've Been”, “Things I Should Remember,” etc.

¹ Manuscript from the performance *Changes* (*Promjene*) by BADco. (2007): “Monologue on Labor”.

² *Man-Chair* (*Čovjek-stolica*) is a performance by D. B. Indoš that took place in 1982. In 2000, it was reconstructed under the title *Man.Chair* or *Čovjek. Stolica* in Croatian.

³ Cf. Gilles Deleuze, “The Image of Thought” in *Difference and Repetition*, Continuum, London and New York, 129-167.

An open-ended string of conversations, stories, statements, movements, radio voices, evergreen and jazz tunes, actions, film scenes, imaginary scenes, images, and spaces... is extended, while notes are shuffled, performers, subjects, and predicates exchanged. But what does F. Scott Fitzgerald, the American writer of the jazz age with *The Crack-Up*, a story he wrote in 1936, approaching the end of his life, as an intimate confession of his "emotional bankruptcy," have to do with Dean Martin? *No matter what he was doing, his biographer said, Dino has never had much interest in this world; he was "a menefreghista - one who simply did not give a fuck." He would never finish the songs he sang at his concerts. He'd sing the song halfway through and say: "No point in sing [sic!] the whole thing, you might not buy the record." Put your hand on my shoulder... But this is not Dino, this is Elvis. While Elvis is with us always, Dino returns only at Christmas time.*

Who was it, was it Pravdan Devlahović who said it (first)? I don't remember. What I remember is that at some point I wasn't sure any longer whether those words and images were circulating for real, or I had a dream about them which now strikes me as a kind of *déjà vu* or foresight, an awareness of something before you see it, the ability to see something from the past in its full Technicolor glory.⁴ Of course, this sensation may have been evoked by substitution, a procedure that defines both metonymy and a kind of confusion of categories in dreams where a house can become two legs can become a word can become yellow. Unlike the metonymy in poetry, which still leads to a metaphor or a symbol, the memory construed by a dream is concrete, which makes it all the more virtual, real but not actualized.

- 4 The notion of prevision I owe to Liam Gillick, *Prevision: Should the future help the past?* See http://www.unitednationsplaza.org/readingroom/Gillick_Prevision.pdf

*I will dance (live) (shop) (stroll) so that every movement (payment) (step) I perform (walk), I never really perform (live) (pay) to the full, but interrupt with another movement (payment). I will not attempt to connect these interruptions. With the parts of my moving body (apartment) (shop's architecture) (path) I won't form lines and planes; I will imagine that lines and planes have perpetually existed in this space (park). I will work (live) (shop) with (in) multiple (shop departments) parts of my body (apartment) simultaneously. I will not give in to inertia, but will impede it. I will not explore construction, but deconstruction of space into geometrical forms that strike me, speaking with contingency, from the exterior and motorise my body (habitation) (shopping). I will dance (pack my goods) (stroll) in the left-right-front-back directions, and in all combinations of those directions.*⁵

- 5 This text is a result of overlaying several texts performed in *memories...*, where the words in brackets substitute each other in each of the texts.

Substitution started at the very entrance, where the performers were directing the audience into the theatre hall. Each one was describing a different space with a radically different architecture, according to the function of the space that the audience was supposed to see, or rather imagine: a shopping mall, a cultural centre, an underground railway, a housing project. They were not arguing, but rather complementing each other, or deviating in a conjunctive way of adding "this... and then that..." despite some funny matches or mismatches among their visions, or between these visions and the actual theatre hall we were standing in. By the end of that overture, the space had been overwritten and transcoded so many times that the audience could only have a generic memory of it. Perhaps the result was that kind of simultaneity or synchrony of images that is mobilised by new generic cities, which Rem Koolhaas has termed "memories of memories: if not all memories at the same time, then at least an abstract, token memory."⁶ The same applies to a Dean Martin song, or a dialogue from Tarkovsky's *Stalker*, or an album of intimate photos of strangers. The memory or even nostalgia we might feel is actually a nostalgia for nostalgia, which isn't the same as recollecting the sensation of having had a sensation in the past, when you were affected by something. It is not a matter of loss or the victimhood of ephemerality that performance takes pride in. In memory, time can slip into a future-past. Films and music, or some of their historical genres, but also the home-media like TV, home-video, and photos, exercise that power of foresight, partaking in the sensorial with no reference to the lived and the personal. I have never been to the 1950s or to the Grand Canyon, but I can evoke the way it feels. Did you read Karl May when you were a child?

- 6 Quoted from the projection in *Memories...*

"Give me a problem" spells out as: "Give me a concept, then!", precisely because the concept is not given as a regulative idea or a proposition for the state of affairs or the possibilities of knowing. For instance, there is no pursuit of the essence of memory, or of our capacity of inferring about it. "The concept is the contour, the configuration, the constellation of an event to come", as Deleuze and Guattari have written (WP: 32), because it extracts an event from the existing situation and sets up a new event at the same time: a cross-cutting of a new situation. The conceptual methodology in choreographic practice usually assumes working out certain concepts that have been borrowed from a meta-linguistic discourse of theory (cf. "language", "text", "deconstruction", "becoming", "body without organs," etc.). But in BADco., concepts are never represented, they are the events of problems, the expressive concepts. The construction amounts to invisible procedures, providing occasions for the spectator to make connections. Procedures are never demonstrated as knowledge that is aware of itself. For instance, when Krešimir Mikić and Sergej Pristaš perform a refracted dialogue of answers in *memories...*, which acts as questions generating new questions, we don't know that they are not talking to each other, that the questions are invented on the spot, as a consequence of answers obtained in a previously conducted interview. This "disjunctive synthesis" is probably at work in their movements as well: the performers pull out opposite points or strokes of lines in an often contrary motion. Movement doesn't separate from the body or lead beyond it;



BADco.: Diderot's Nephew, Or Blood is Thicker than Water, 2001, photo: ARL



BADco.: Deleted Messages, Klipeda, Litva, 2004., photo: Bern Uhlig

instead, the body is glued to it, as a delayed tracking volume of the body in space. The text on the screen reads: *The test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function.*

These connections necessarily pass through affections and perceptions, but what is expressed is not the chain of many causes, the destination of which should be the target of analysis/exegesis by the spectator, but the power of thinking, equal to the power of existing in the spectator: renewed or expressed. “Give me a concept” screams for:

“Give me an audience!”

We might even start a new text here, one that would concentrate solely on the way in which the space and the audience are constitutive for BADco.; or maybe it is the reverse? According to the Ancients, theatre is a show established by having a witness in the audience (*teatron*). The role of “reception” has been widely stretched nowadays to include the notions of “spectatorship”, which emphasizes the scopic regime of perception, and “participation”, which overstates the social part to be rehearsed. I wouldn’t exaggerate in claiming that with BADco. it is neither a matter of “participation” nor of “activation” (even though vitalism plays a certain role in its audience, plugging its senses into the often synaesthetic environments). The audience is being constituted, or rather implicated. *Solo Me* (2003), a virtual duet of two actual intertwining solos, unfolds in a square arena of audience. The auditorium isn’t just a frame, it is a tactile springboard for movement, a mirror of glances to exchange, a recorder of ears to be whispered in. Nikolina Pristaš and Pravdan Devlahović have developed a manner of approaching the audience by offering them something they didn’t ask for. Nikolina stops before just any spectator and starts snapping her fingers: “What does it mean?”

With Nikolina still snapping her fingers, the woman replies:
“I don’t know.”

Nikolina responds by snapping her fingers once again from the opposite direction:
“I don’t know either, but here it comes again.”

Addressing dissolves as an act and becomes a cynical provocation, hijacking the audience. It implicates them in a kind of co-composition. In *FleshDance* (2005), the audience is sitting at an intimidatingly close distance from a wide white wall. Watching the three dancers hinge the horizontal (floor) and the vertical surface (wall) by movement can dismantle the organism in favour of the body, of flesh and nerve, only if the gaze acts as a camera: literally framing and deframing a composition of figures, body parts, or wave-flows, traversing the tension between the bone and the flesh.

A careful analysis of spaces, their uses, and spatialisation in BADco.’s projects would be needed. I have only suggested a conditioning between audience and spatial set-ups so far. However, something can be established as a principle: partly due to the fact of not having a regular hosting theatre, BADco. is always migrating within its own city. This deprivation enforces quite an affirmative, proactive approach. Instead of getting bored (and boring others) with a critical routine question: “What is the readymade dispositif of the situation we are invited to?” or “How should the territory be de-territorialized (and re-territorialized)?” – BADco. has integrated space as the first component into a situation where transformation should issue from.

Deleted Messages (2005) plays up the audience involvement in space to an extreme proportion: there’s nothing to thematise, everything to include! A discreetly delineated territory is inhabited by both the performers and the audience, which simulates a quarantine (the performance usually takes place in abandoned shipyards or factories). The system where each performer performs his or her own material within a pre-given framework of five parameters (the genetic matrix was imported from *Funktionen* by Thomas Lehmen, which designate the type of movement, space, manner, image, and relation towards people and objects in space) encourages exchanges and mutual infections among the materials/performers. The particular meets the singular: while the performers, starting from their own particular movement/action materials, are heading towards the genesis of a shared code (all five parameters shared by all the performers) – as Niklas Luhmann would claim that only complexity (of mutations) can reduce complexity (leading to a new code) – the audience is organizing itself in moving about the space at their will. The interaction between self-organization (operation + observation of the audience) and “soft” control (surveillance through screening all movements as the collective behaviour of swarm intelligence) gives birth to singular contacts. Here, approaching the audience means investigating the collective/singular behaviour in regard to attention. There is a political sense in identifying attention with response: if “attending” is translated as “responding”, then responsibility becomes less of a duty and more of an ability to respond. If BADco. engages in a politics of attention, then it is identifying attention with a degree of power expressed in one’s capacity/disposition to be affected (acted upon) in plenty of ways.

Meeting BADco. rather often doesn’t only satisfy my curiosity about their whereabouts and their development. It invigorates the questioning precepts of a performance world I’m subscribing to.

Are the performing arts in the West capable of detecting their politics now (in 2007)?

When will the artists of Europe begin to exercise their power (and their right) to think structurally, rather than just individually?

Doesn’t the insistence on medium-specificity in regard to choreography, theatre, or performance reinforce the modernist canon?

Has our conceptual imagination waned?

(These are the questions I left Zagreb with after seeing *memories...*)



Euripid: Bakhe, režija: Oliver Frlić, Splitsko ljeto, 2008., photo: Matko Biljak

Izvedi i snosi posljedice

Oliver Frlić i Marin Blažević u razgovoru

Marin Blažević: Kako si došao na ideju da prvotno dogovorenom projektu za sezonu 2007/08. Teatra &TD, operi *Didona i Eneja*, izvedbeno supostaviš drugu predstavu, *Smrt u Veneciji*, koja će se igrati istovremeno, s istim izvođačima, ali u drugom prostoru i pred drugom publikom? Takav je koncept postavio čitav projekt pred nepredvidljive produkcijske, izvedbene i recepcijske izazove. Ako *Didonu i Eneju & Smrt u Veneciji* gledamo kao cjelinu, a druga opcija nije postojala, zbog simultanog odvijanja dviju predstava (unutar jedne predstave) broj nepoznanica i stupanj rizika u određenom je smislu uvijek iznova dovodio u pitanje održivost izvedbe. Najprije si uskratio sebi kao redatelju (za tebe problematičnoj, navodno autorskoj instanci čije ingerencije legitimira i garantira institucija) pregled nad cjelinom procesa razvoja predstave tijekom proba, a nakon toga i gledanje barem jedne od “strana” *dvojedne* predstave u cijelosti, jer si se kao izvođač ili naprosto scenski radnik pojavljivao i u *Didoni* i u *Smrti* (u obje predstave postavljao si scenografiju, u *Smrt* si intervenirao prekidom ljubavne scene između Aschenbacha i Tadzia te provokativnim pitanjima upućenim glumicama Ani Karić i Nataši Dangubić, a u *Didoni* si izveo performans razbijanja reflektora). Zatim, dvije se predstave nisu samo izvodile istovremeno, nego i u jednakom trajanju, pa je zadatak da se glumci sele iz jednog predstavljачkog sklopa i izvedbenog tijeka u drugi učinio izvedbe dviju predstava uzajamno vremenski ovisnima: vrijeme raspoloživo za prijelaz iz *Smrti* u *Didonu* i obrnuto na nekim se mjestima mjerilo

sekundama i pomak u jednoj izvedbi mogao je uzrokovati ozbiljan poremećaj u drugoj, napose u izvedbi opere koje je tempo-ritam uvelike predodređen glazbenom partitурom. Naposljetku, jedini je način da gledatelj stekne uvid u cjelinu projekta bio da &TD posjeti dva puta, pa čak i tri (no o trećem gledanju više u drugom pitanju).

Oliver Frlić: Relativno sam brzo shvatio da radeći samo na Purcellovoj operi ne mogu otići daleko u onome što su bili moji primarni interesi u tom trenutku. Naime, zanimala me temporalnost opere, ali na način na koji ona određuje i totalizira jedan širi vremenski plan, vremenski plan koji se prostire izvan fizičkog prostora njezina aktualnog događanja tijekom izvedbe. Dakle, bilo je potrebno naći izvedbeni modus unutar kojeg bi se ovaj totalizirajući karakter opere učinio razvidnim. Sama arhitektura Teatra &TD dala je dosta poticaja ovom promišljanju. Umjesto jukstaponiranja različitih tekstualnih materijala unutar manje-više jedinstvenog scenskog prostora i traženja njihovih semantičkih sjecišta – što je postupak koji i danas određena interesna skupina u našoj kazališnoj sredini pokušava predstaviti kao apsolutni *novum* – odlučio sam se za jukstaponiranje vremena dvije, odnosno tri izvedbe. Za predložak druge izvedbe izabrao sam Mannovu *Smrt u Veneciji* jer nisam imao jasnu ideju što bih uopće s tim mogao napraviti i kakve izvedbene probleme u tom mikrodramaturškom okviru otvoriti, a ta se situacija i njoj pripadajuća panika u većini mojih ranijih radova pokazala

kao dosta dobar kreativan poticaj. Ostavljajući privremeno po strani kompleks problema koje bi i *Didona* i *Smrt u Veneciji* kao izolirane predstave mogle otvoriti, došao sam do glumca/izvođača kao privilegiranog mjesta iskustva obje, odnosno sve tri predstave. Ono što gledatelju kao informacija ostaje uskraćeno zbog prostorne odijeljenosti, glumac u svojim migracijama kroz različite predstave dobiva. Konačno se događa jedna drugačija ekonomija distribucije informacija u relaciji subjekt-izvođač i subjekt-gledatelj. To se, dakako, odrazilo i na poziciju redatelja kao onoga koji, puno više nego što agitira, funkcionira kao instanca koja verificira. Kao nekakav verifikatorni minimum odredio sam redateljevu fizičku nazočnost u prostoru. U posljednjoj fazi rada, kad se ušlo u kontinuite i kad su paralelno izvođene obje predstave, redatelj je uvijek bio odsutan iz jednog od prostora. Njegovo odsustvo, unutar sustava koji podržava hijerarhiju s jasnom redateljskom pozicijom i njoj pripadajućim regulatornim ovlastima, stvaralo je zanimljivu situaciju jer se nekome uvijek činilo da nepotrebno izvodi, budući da redatelj nije nazočio izvedbi i u tom smislu nije raspolagao informacijama koje bi mu omogućile razvijanje njegovih klasičnih funkcija: nadzora i korekcija.

Dramaturški je projekt u cjelini bio postavljen tako da radi u pravcu redateljskog abdiciranja te dodatne subjektivizacije izvođača, a to bih mogao označiti kao njegovu implicitnu političnost. Kad su te stvari jednom postale jasne, trebalo je pronaći mehanizme njihove izvedbene implementacije. Činilo mi se da i *Didonu* i *Smrt u Veneciji* treba postaviti kao predstave koje u sferi gledateljske recepcije reprezentiraju dramaturšku i izvedbenu autonomnost. Strukturne i vremenske uvjetovanosti za gledatelja na razini gledanja jedne predstave i bez nekih dodatnih informacija ostaju nevidljive. U radu su se stvari dalje kristalizirale.

Marin Blažević: U jednom trenutku rada na *dvojednoj* predstavi postavljeno je pitanje: što se zbiva tijekom tranzicije iz jednog prostora u drugi, iz *Smrti u Veneciji* u *Didonu* i *Eneju* i nazad. Moglo se pretpostaviti da će u tijeku tranzicijske izvedbe prevladavati proces glumačke transformacije iz lika u lik te apliciranje različitih tehnika koncentracije i podešavanja tijela za ulaz u novu ulogu/predstavu. Koliko se sjećam, neko vrijeme razgovaralo se o ideji da privilegirana skupina gledatelja u međuprostoru, hodniku koji spaja SEK i Veliku dvoranu &TD-a, svjedoči (dvostrukom) liminalnom iskustvu kroz koje prolaze glumci: ne samo između "umjetnosti i života", "fikcije i zbilje", nego i doslovce između dvije fikcije, dviju izvedbi, dvaju izvedbeno-umjetničkih žanrova. No tada si se dosjetio kako u ionako već složenu izvedbeno-predstavilačku situaciju uvesti još jedan element – ili radije problem – koji ne samo nadalje revidira nego i radikalizira konstitutivnu korelaciju kazališnog čina, onu između gledatelja i izvođača te redatelja kao faktora njezine regulacije. U tranzicijski prostor-vrijeme između dvije

predstave interpolirana je – treća predstava, *Kuga*, koju na licu mjesta režira druga redateljica, Anica Tomić.

Oliver Frlić: Izvedba gledanja je onaj moment koji određeni aktivitet, bez obzira na njegovu izvedbenu (ne)intencionalnost, promovira u izvedbu. Tu se uvijek događa i određeni prirast fikcionalnog. Već bi samo smještanje gledatelja u prostor tranzicije iz jedne izvedbe u drugu aktivitet izvođača u ovom prostoru, bez obzira na njegovu izvedbenu "neutralnost", promaklo u izvedbu. Ova izvedba bi u svojoj konstitutivnoj sferi, bez obzira na izostanak predloška, bila ravnopravna i *Didoni* i *Smrti u Veneciji*. Međutim, ta se situacija, bez obzira na njezinu izvedbeno-predstavilačku kompleksnost, činila nedovoljnom jer je, bez obzira na ranije destabiliziranu poziciju redatelja, istu zapravo još uvijek zagovarala, ili je možda točnije reći – zazivala. Zbog toga sam pozvao Anicu Tomić da uđe u ovaj prostor i, na određeni način, odgovori na taj zaziv. Kažem "na određen način" jer *Kuga* i redateljske procedure koje se u njoj razvijaju ulaze u jako kompleksan odnos s druge dvije predstave, s *Didonom* i *Smrti u Veneciji*. Dakle, ostaci prostora i vremena prve dvije predstave ponuđeni su kao pozitivna limitacija Anici za pokušaj kreiranja treće predstave. Ona postaje neka vrsta inkubatora, virulentnog tkiva koje može razoriti izvedbene procedure uspostavljene u druge dvije predstave. Ona povezuje, ali i razdvaja te dvije predstave, i u značenjskom, ali i doslovnom, fizičkom smislu. U njoj se događa daljnja sedimentacija izvođačkog iskustva. Camusova *Kuga*, kao ponuđeni predložak, činila mi se kao nešto što može izvršiti natkodiranje svega što se događa u hodniku i rasteretiti Anicu od rada na još jednoj "dobro izrežiranoj" predstavi. Ta treća predstava trebala je izaći i iz reprezentacijske politike *Didone* i *Smrti u Veneciji* koje su se, između ostaloga, u recepcijskoj sferi bavile, kao što sam to već rekao, i proizvodnjom privida svoje dramaturške i izvedbene autonomnosti. U nju su stalno probijali šumovi predstava koje je ona povezivala i razdvajala. *Kugom* se ocrtava i recentni postfordistički krajolik u kojem proizvodnja nikada ne prestaje. Ne postoji vrijeme bez radne aktivnosti. Izlazak iz jednog proizvodnog pogona znači ulazak u drugi. Naravno, ovdje nije riječ o tako radikalnim i sofisticiranim primjerima brisanja razlike između dokolice i radnog vremena kakva je prisutna u korporativnom mišljenju. Predstava operira s drugačijim pojmovima učinkovitosti. Ali postaje zanimljivo da teatar u ovom primjeru, uz svu zastarjelost tehnologije njegova medija, otvoreno preuzima ovu ideologiju.

Marin Blažević: Glumce – sada možemo i tako reći – *trojedne* predstave *Didona* i *Eneja* & *Kuga* & *Smrt u Veneciji*, moglo bi se razvrstati ne samo prema likovima koje reprezentiraju u jednoj, drugoj odnosno trećoj predstavi, nego i po različitim ulogama koje kao glumačke i izvođačke osobnosti preuzimaju u ispitivanju izvedbene održivosti dramaturški kompleksnog koncepta predstave. I zbog toga je u *dramatis*



Thomas Mann, Henry Purcell, Oliver Frljić, Frano Đurović: *Didona i Eneji/Smrt u Veneciji/Kuga*, Teatar &TD, Zagreb, 2008., photo: Damir Žižić



Thomas Mann, Henry Purcell, Oliver Frljić, Frano Durović: *Didona i Enej/Smrt u Veneciji/Kuga*, Teatar &TD, Zagreb, 2008., photo: Damir Žižić

personae jednom ili nizu fikcionalnih likova koje glumci-izvođači predstavljaju dodano i njihovo osobno ime, kao oznaka posebne funkcije, statusa i odgovornosti koje su preuzeli u ovom projektu. U tom smislu moglo bi ih se podijeliti u sljedeće skupine: Vlatku Oršanić, Domagoja Dorotića i Anu Karić koji se gotovo isključivo zadržavaju na svojim "matičnim scenama" (pa je njihovo odlaženje s njih utoliko znakovitije i značajnije), zatim inspicijente i tehničko osoblje koje se isključivo zadržava u međuprostoru, ali zbog treće predstave, *Kuge*, vidljivo sudjeluje u izvedbi cjeline, pa većinu glumaca-izvođača koji po više ili manje preciznom rasporedu cirkuliraju kroz sve tri predstave, u *Smrti* kao individualizirani likovi, a u *Didoni* uglavnom kao članovi zbora, zatim tebe i Anicu Tomić koji u liminalnoj zoni *Kuge* problematizirate funkciju, status i odgovornost redatelja, te naposljetku Mislava Čavajdu koji prenapreže koncept, vremensku međuovisnost triju predstava, vlastitu psihofizičku izdržljivost pa svime time i održivost izvedbe projekta do krajnjih granica, ne bi li u jednom trenutku, kad se uspijeva uopće zadržati u prostoru između *Didone* i *Smrti*, ne samo simulirao kolaps iscrpljenog izvođača, nego i upozorio gledatelje-sudionike *Kuge* da čitavoj *trojnoj* predstavi neprekidno doista prijeti opasnost od kolapsa njezine izvedbe, s jedne ili druge strane ili u sredini.

Oliver Frlić: Da, kao što sam već rekao cijeli projekt je usmjeren na izvođača kao privilegirani prostor iskustva koje svim ostalim sudionicima biva uskraćeno ili parcijalno dostupno. Predstava se nije bavila pronalaženjem modusa reprezentacije tog iskustva, ali je ono izbijalo kroz različita izvedbena rezidua koja su iz jednog prostora prenošena u drugi. Psihofizička iscrpljenost pojedinih izvođača, koja se mogla interpretirati i kao znak prenapregnutosti koncepta i, zbog vremenskih uvjetovanosti, konstantne opasnosti od samourušavanja, bila je jedno od onih mjesta kroz koje je u svaku predstavu ulazilo nešto što je razbijalo njezin uspostavljeni plan imanencije. Upravo ono što se, bez obzira na uspostavljene restriktivno-izvedbene procedure, uspjelo preseliti iz jedne predstave u drugu, činilo mi se najzanimljivije.

Marin Blažević: O jednom se pitanju povodom predstave *Turbo folk* najmanje pisalo, naime o njezinom smještaju i scenografiji – pozornici i gledalištu jednog Hrvatskog narodnog kazališta. Koje je sve relacije provocirala tvoja i odluka Boruta Šeparovićeve da sučelite kazališnu instituciju koja parazitira na ideji nacionalne kulture te reprezentativne umjetnosti i zloglasnu glazbenu popkulturu (u hrvatskom miljeu možda točnije – pseudosubkulturu) koja parazitira na sentimentu što ga ima pobuđivati romantični koncept "narodne umjetnosti"?

Oliver Frlić: *Turbo folk* me, i kao predstava i kao kulturološki fenomen, zanimao kao mogućnost izazova postavljenog reprezentativnoj nacionalnoj kulturi i njezinom normativizirajućem karakteru. Kad je došao poziv HNK "Ivana pl. Zajca",

osnovne pretpostavke za njegovu realizaciju bile su zadovoljene. Od tog trenutka samo ovo kazalište, njegova simbolička funkcija u kontekstu nacionalne kulture, arhitektonske zadanosti i niz drugih stvari postali su poticaji u razvijanju predstave. Svečani zastor, kojim je u to vrijeme bio zaokupljen riječki HNK, doveo nas je do toga da u jednom trenutku vizuru spram ispražnjenog gledališta zatvorimo ogromnom reprodukcijom slike *Kosovka djevojka* Uroša Predića, onim što je u kolektivnoj svijesti još i te kako prisutno i što najbolje oprimjeruje različite strategije pretvaranja poraza u pobjedu kao dominantu političku matricu svih južnoslavenskih nacionalnih zajednica. Tu scenu slijedi scena s hrenovkama u kojoj se glazba i stihovi pjesme *Janičar* Predraga Gojkovića Cuneta sele kroz različite kontekste, od izrazito melodramatskog do krajnje ilustrativnog. Ideja da se publika smjesti u stražnji dio pozornice, a da se gledalište iskoristi kao scenografija, također je proistekla iz želje da se turbo folku, kao nečemu što se od strane službene kulturne politike pokušava proizvesti u nešto našem nacionalnom biću esencijalno strano, kontrapunktira materijalizacija onoga što bi trebala biti naša autentična kultura – pozlata i inflacija ornamenata. Kroz predstavu *Turbo folk* pokazala se i institucionalna zrelost riječkog HNK, kao jedinog nacionalnog kazališta u Hrvatskoj koje je do te mjere i na taj način spremno propitivati svoj koncept. Splitski HNK bi u tom smislu, u ovom trenutku i s ovim vodstvom, predstavljao dijametralnu suprotnost – apsolutnu nespremnost na bilo što što bi problematiziralo njegovu funkciju i poziciju unutar službene nacionalne kulture.

Marin Blažević: Kolaborativni pristup umjetničkom radu, istraživanje alternativnih modela organiziranja zajednice umjetnika tijekom kreativnog procesa, revidiranje, pa unekoliko i preraspodjela odgovornosti između subjekata uključenih u pro-izvedbu predstave, dakako već unutar paradigme postdramske estetike, naveli su kritiku i produkcijsku teoriju što se razvija u sklopu izvedbenih studija da za potrebe imenovanja takve prakse iskuju umalo žanrovski termin *devised theatre*. U nas se takva metoda, ali i etika rada u području izvedbenih umjetnosti iskušavala na izvaninstitucionalnoj sceni još od sedamdesetih (prije svega u hepening-teatru Kugla glumišta), a danas strategije i ideologiju *devised* teatra upravo sustavno misli i neprekidno preispituje BADco. Pokušaji, međutim, da se nešto od takve vrste mišljenja i rada primijeni i u repertoarnim produkcijama kazališnih institucija rezultiraju dvostrukom redukcijom. Izuzmemo li rane radove Renea Medvešeka (*Hamper*) i Bobe Jelčića i Nataše Rajković (*Usporavanja – Nesigurna priča, eventualno Radionicu za šetanje, pričanje i izmišljanje*), promptno se odustaje od rizika u domeni estetike, što bi značilo i od osporavanja ili barem dovođenja u pitanje pretpostavki svojeg prethodnog rada, a otvaranje prostora za ozbiljniju socio-političku kritiku, koja bi probijala okvire više ili manje razvedenog narativa i

ustručavala se od anegdote, gotovo da se odguruje u sferu zazornoga. I u tom smislu je *Turbo folk* izveo radikalan zaokret.

Oliver Frlić: Institucije mogu biti veliki poticaj za propitivanje pretpostavki nečijeg prethodnog rada. One su utemeljene na drukčijim modelima produkcije i prezentacije, daju drugačiju vidljivost i kvantitativno veću mogućnost komunikacije. Prostor ozbiljnije socio-političke kritike se na neki način kroz institucije lakše otvara zbog njihovih unutrašnjih proturječja i simboličke funkcije u postojećem kulturnom sustavu. Autoru se otvara puno više autorefleksivnog prostora jer različite limitacije koje institucija postavlja samo naizgled sužavaju njegov autorski prostor. Razvedeni narativ, kao što primjećuješ, ostaje i dalje dominantno strukturno ishodište i sve što izlazi izvan njegovih okvira, instituciji najčešće predstavlja problem – ne samo ideološki, nego i u kontekstu postojećeg sustava produkcije, reprezentacije i distribucije. Međutim, postoji i taj inkluzivni karakter institucija, trenutak u kojem se postojeći institucionalni mehanizmi isključivanja pokazuju nedostatnim. Ono što je naraslo do tih razmjera da se više ne može ignorirati, institucije, bez obzira na njegov formalno-sadržajni karakter, pokušavaju uključiti u svoj okvir. Kad započne ono što Dragan Klaić zove “maršem kroz institucije”, često se događa dvostruka redukcija o kojoj govoriš. Ljudi su uglavnom toliko fascinirani činjenicom da rade u institucionalnom okviru da zaboravljaju kako su tamo došli. Tu se onda dešava odustajanje od estetskog rizika i problematiziranja zatečenog organizacijsko-izvedbenog modela, još više od problematiziranja hijerarhijske pozicije na koju te institucija postavlja.

Marin Blažević: Premda se stjecajem okolnosti dogodilo da je u prvi plan projekta *Bakhe* izbilo njegovo izravno tematiziranje ratnog zločina i traume, individualne, tzv. kolektivne i političke odgovornosti, provedeno korištenjem primarnih, da ne kažem klasičnih sredstava (uglavnom u osvrtima na predstavu neprepoznatog ili *apriori* degradiranog) političkog kazališta (parola i transparent, montaža dokumentarnog materijala, potenciranje otpora koji neprerađeni elementi referencijalne zbilje, primjerice imena stvarnih žrtava, pružaju mehanizmima fikcionalizacije i estetizacije u okviru reprezentacijsko-performativne situacije), još su dva izazova jednakomjerno usmjeravala proces rada na *Bakhama*, prvi koji je samo diskurzivno realiziran, kroz tekst u programskoj knjižici, i drugi koji je – pokušat ćemo kasnije objasniti – značajno utjecao na odluku da se *Bakhe* uopće odigraju pred publikom.

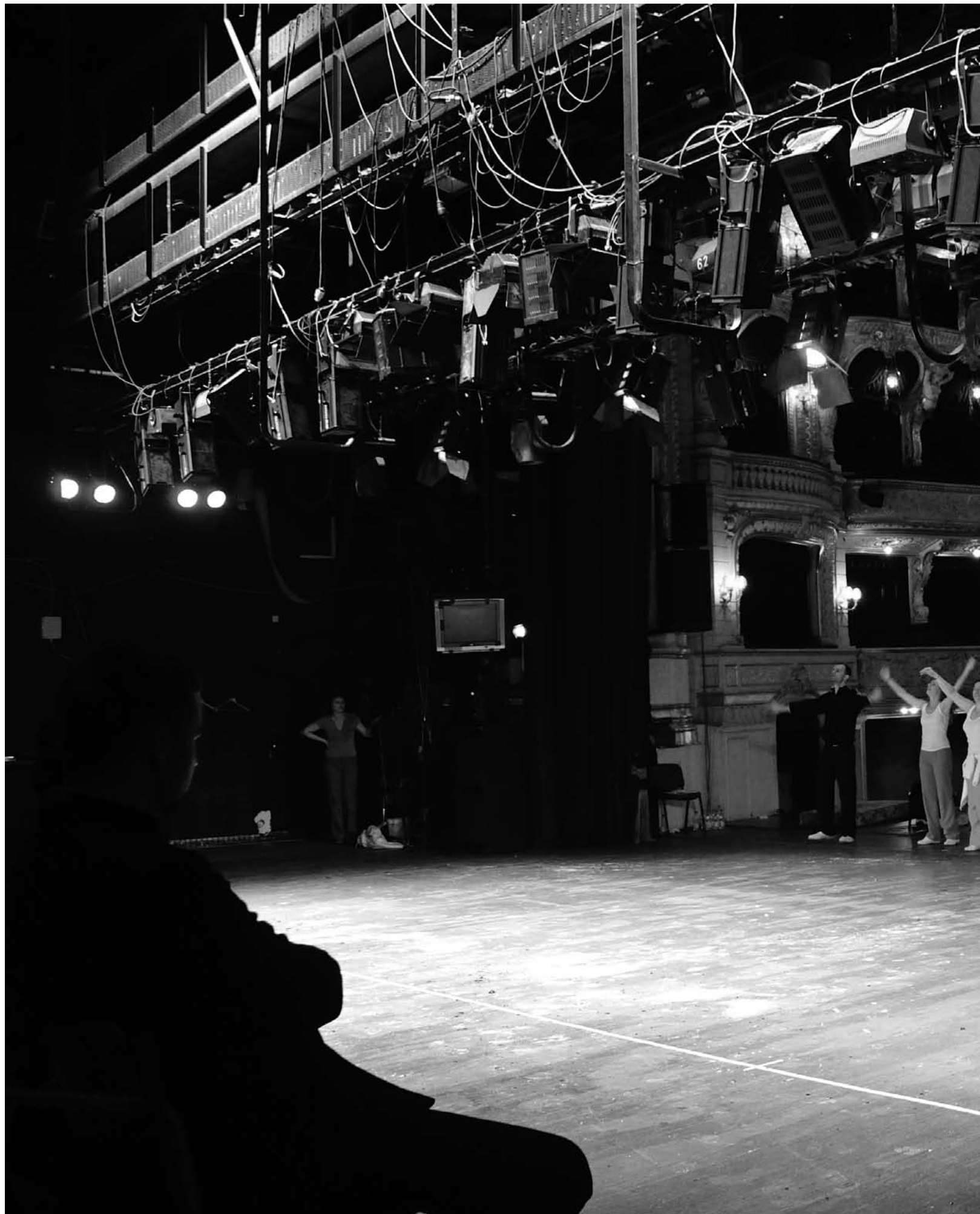
Do manje od deset dana prije premijere, ako me sjećanje ne vara, *Bakhe* su rađene kao – ovaj puta, za razliku od *Didone* i *Eneje* & *Kuge* & *Smrti* u *Veneciji*, samo jedna – predstava koja računa na tri skupine gledatelja. Svaka od tri skupine trebala je gledati istu predstavu ali iz drugačije perspektive, slično kao što je svaki od četvero glumaca izvodio isti tekst Glasnika,

ali u drugačijoj interpretaciji. Umnažanje pozicija i pogleda u odnosu na primarnu izvedbu-predstavu, vivisekciju nedavnih ratnih zločina na podlozi tragedije o – naposljetku – ubojstvu vlastita djeteta u obrednom zanosu, a koja se odvijala u dvorištu splitske osnovne škole, nije samo trebalo uzrokovati pomake i lomove u narativnom i predstavljачkom slijedu pa shodno tome i procijepe u interpretativnom horizontu predstave, nego je, kao i u slučaju prethodne trostruke predstave, pozivalo na teorijska razmatranja o nizu temeljnih problema izvedbe: reprezentacijskoj situaciji i kazališnom okviru, perceptivnim (dis)kontinuitetima i paralelizmima s obzirom na prostorne i vremenske rasporede (višestrukog) izvođenja, gledateljskoj i izvođačkoj perspektivi (u odnosu na središnju i periferne izvedbe), su-djelovanju u relacijama gledatelji-gledatelji, gledatelji-glumci, glumci-glumci (od “kinestetičke empatije” preko transfera poruka unutar komunikacijskih sustava kazališnog predstavljanja-izvođenja do održavanja i narušavanja protokola (samo)organiziranja svojevrsnih kazališnih zajednica).

Oliver Frlić: *Bakhe* su bile mišljene kao neka vrsta nastavka i proširenja iskustava prikupljenih radom na *Didoni* & *Kugi* & *Smrti*. One su se trebale baviti umnažanjima na različitim razinama i umnažanje bi se moglo označiti kao njihova osnovna izvedbena strategija. Umnažanje se dogodilo kroz četvorostruko izvođenje prvog izvještaja Glasnika, a planirano umnažanje gledateljskih zajednica, realizirano do kraja u diskurzivnoj sferi, naime isključivo kroz tekst otisnut u programskoj knjižici, u okviru primarne izvedbe-predstave doživjelo je samo parcijalno ostvarenje. Ideja je bila da se formiraju tri gledateljske zajednice, koje prostornim pozicijama i perspektivom gledanja pretpostavljaju i realiziraju različite reprezentacijske potencijale predstave, kao i mogućnost zadobivanja adekvatne vlastite reprezentacije u kontekstu jedne proširene izvedbe. Planirane tri gledateljske zajednice, ona u dvorištu škole, smještena u klasičnom gledalištu frontalno postavljenom spram prizorišta, zatim gledatelji raspoređeni po prozorima učionica koji su trebali pratiti što se događa u dvorištu škole, ali i ono što se trebalo događati u samim učionicama, te slučajni prolaznici-gledatelji na ulici koja je bila ograndom odvojene od dvorišta, trebale su tvoriti različite izvedbeno-recepcijske relacije. Svaka od ovih gledateljskih zajednica, trebala je, zbog arhitektonskih zadanosti prostora, ulaziti u vizuru preostale dvije i na taj način konstituirati, samim činom gledanja, jedno prošireno polje izvedbe. Čin gledanja je ovdje uzet u njegovoj dvostrukosti: kao ono što verificira određeni aktivitet kao izvedbu, bez obzira na njegovu izvedbenu (ne)intencionalnost, i kao ono što, i samo aktivitet, drugostupanjskim činom gledanja može biti verificirano kao izvedba. Ovo konstituiranje proširenog polja izvedbe trebalo se i – u onom opsegu u kojem je realizirano – odraziti na procedure proizvodnje fikcionalnog koje su se uspostavile na drugim razinama.



Borut Šeparović, Oliver Frljić: *Turbo-folk*, HNK Ivana pl. Zajca, Rijeka, 2008., photo: Dražen Šokčević





Borut Šeparović, Oliver Frijić: *Turbo-folk*, HNK vana pl. Zajca, Rijeka, 2008., photo: Dražen Šokčević

Kad govorim o gledateljskim zajednicama i njihovom zadobivanju adekvatne reprezentacije, razvijanje rezistentnog potencijala u odnosu na dominantne procedure proizvodnje fikcionalnog svakako ulazi u to. Treća izvedbena zajednica, ona u školi, nikada se nije dogodila jer je Splitsko ljeto, generalnom indolencijom spram našeg projekta, te različitim podmetanjima u posljednjoj fazi rada na temelju poluinformacija kojima je raspolagalo, na tehničkoj razini onemogućilo njezinu realizaciju. To je bila kolateralna žrtva eksplicitne tematizacije domaćih ratnih zločina i politike koja je stajala iza njih. Međutim, tu je donekle postalo jasnije da u kontekstu Splitskog ljeta i idejno-izvedbeno-političke razine na kojoj je ono sada, puno učinkovitije funkcioniraju institucionalizirani postupci političkog kazališta, nego stvaranje pretpostavki za kompleksniju izvedbenu situaciju i njoj pripadajuću refleksiju.

Marin Blažević: Drugi izazov, o kojem se razgovaralo od početka rada na *Bakhama*, bilo je ispitivanje raspona mogućnosti glumačke izvedbe izvan funkcije reprezentiranja dramskog lika. Odluka da se tekst predstave svede na dva izvještaja Glasnika i iznimno, u središnjem dijelu predstave, njima kontrapunktirane fragmente govora likova iz osnovne, četverokutne dramske situacije tragedije (Dionisa, Penteja, Agavu i Kadma), već je bitno utjecala na modus glumačke izvedbe u kojem je, recimo tako, dijegetičko nužno potisnulo, premda ne i ukinulo mimetičko. Pa ako se tkivo teksta, poput mesa razbacanog po sceni, različitim postupcima postupno raspadalo u govornoj izvedbi (od stanki motiviranih logikom ritma i montaže glazbene podloge umjesto psihološkim stanjem lika, preko razlamanja sintakse i stiha na sintagme ili riječi koje su, tako izdvojene, prikupljale začudne značenjske potencijale, do istovremenog izgovaranja čitavih dionica teksta koje je umnažalo već postojeće ili izbacivalo sasvim nove, složene ili krnje rečenične sklopove, ili zaglušivalo verbalni prostor izvedbe), za izvedbe glumaca moglo bi se, s druge strane, reći da su otkrivale suočenost izvođača s naporom emancipiranja od glumačkih zadataka, prisila ili naprosto navika iz svojega dotadašnjeg kazališnog iskustva, zatim s pozivom na stav, odluku i odgovornost koja zahvaća u estetički, politički i etički kontekst predstavljanja dalje i od ispunjavanja obveza unutar umornog toka repertoarne produkcije i od smjelosti upuštanja u ekskluzivno umjetničko istraživanje, a naposljetku i s naporom sabiranja i formiranja onog subjekta izvedbe kojemu Gavella daje ime: "glumčeva ličnost". Kako su u *Bakhama* Zoja Odak, Tajana Jovanović, Vilim Matula i Mislav Čavajda izvodili i sebe, preko sebe, za sebe? Kakve su "ličnosti" bile na djelu?

Oliver Frlić: *Bakhe* su različitim mehanizmima radile na razbijanju glumčeva subjekta formiranog u različitim institucionalnim okvirima gdje glumački zadatak, prisila i navika, te izostanak stava, odluke i odgovornosti ostaju formativne dominante. Ovime su se stvarale pretpostavke za pojavljivanje nečeg drugoga u

čemu glumac nije samo još jedna interpretativna instanca na liniji autor-publika, nego neka vrsta materijalizacije određene etike. U *Bakhama* se otvorio prostor u kojem su glumci svoju izvedbu podjednako mislili iz makrodramaturške perspektive koja je uključivala ono što je predstava generirala u širem društveno-političkom kontekstu, kao i mikrodramaturške, koja je, između ostalog, označena i potiskivanjem mimetičkog od strane dijegetičkog. U okviru same predstave, redukcijom teksta, stvorili su se uvjeti gdje glumac umjesto (na)vođenja od strane redatelja u koji interpretativni pravac da se zaputi, ostaje pred odlukom kako da se izvedbeno odredi spram situacije četverostrukog ponavljanja istog tekstualnog materijala i svega što to ponavljanje na sadržajnoj i formalnoj razini predstavlja. Glumac je pred svjesnom odlukom zadržavanja u domeni ideologije dramskog lika ili seljenja u polje investiranja vlastitog subjekta. U *Bakhama* se dogodilo da su svi glumci prepoznali ovu mogućnost. Zato predstava, uz svu fragilnost i ranjivost, pokazuje jednu čvrstoću na ovoj razini – da glumci odlučuju i reprezentiraju svoje odluke.

Marin Blažević: Tri su odluke u *Bakhama* uzbunile perjanice ultrakonzervativnih i pseudoliberalnih grupacija glumišta (od Selema do Kice), svojom naizglednom bjelodanošću iritirale dio njegovih, nazovimo ih tako, progresivnih snaga (napose grupaciju za koju su glasnogovorili Čadež i Zuppa), a medije danima nakon zabrane predstave, pa zabranjene zabrane, motivirale da produžuju njezinu izvedbu prilozima različitih žanrova, intencija i kompetencija, od osvrta u kolumnama političkih komentatora, preko karikatura ili televizijskih debata, do kazališnih kritika: korištenje sirovog mesa, spaljivanje makete HNK u Zagrebu i emitiranje montaže audio dokumentacije medijskih priloga o pravosudnom "slučaju Lora" te snimke govora aktualnog premijera na splitskoj rivi kada je otvoreno podržao masovan miting kojim se neizravno pozivalo na državni udar, a istaknute liberalne političare htjelo diskreditirati na osnovi njihove navodne nacionalnosti. Premda se ne bi moglo reći da *Bakhe* nisu privukle predstavnike stručne javnosti spremne na kompleksniju interpretativnu i analitičku recepciju predstave, pokušajmo se u tom pogledu pomaknuti i nekoliko koraka dalje...

Meso bacano s krova, visine od preko dvadeset metara, bilo je pakirano u najlonske vrećice i rasprskavalo se udarom o beton školskog dvorišta. Tijekom čitave izvedbe glumci su gazili po komadima mesa i pokušavali se održati uspravno na krvavom i sluzavom tlu nalik stratištu. Glumac-izvođač Čavajda nije samo odjenuo kaput od sirovog mesa, nego je u njemu izbljuvao, rikao, jaukao i siktao, a onda i pjevao izvještaj Glasnika o obrednom komadanju stoke i pogromu stanovnika "sela u podnožju Kiterona", da bi potom i sam kidao komade "svojeg" mesa i mljeo ih u mašini instaliranoj u maketi zgrade HNK. I dok je značenjski raspon sva tri načina unošenja sirovog mesa u predstavljajući (da ne



Euripid: Bakhe, režija: Oliver Frijic, Splitsko ljeto, 2008., photo: Matko Biljak



Euripid: *Bakche*, režija: Oliver Frljić, Splitsko ljetno, 2008., photo: Matko Blijak

kažemo – fikcionalni) svijet *Bakhi* uglavnom razvidan, problemi koje tvoj teatar uporno gura u prednji plan promiču pogledu koji ne razlučuje činjenje i učinke u tijeku izvedbe od činjenica i učinjenosti (teksta) predstave: kako i što, dakle, ako možemo tako reći, sirovo meso *radi* u djelokrugu, atmosferi, iskustvu izvedbe: u putanji pada, pod nogama izvođača, u nosnicama gledatelja, na živom tijelu izvođača.

Oliver Frlić: Na drugom mjestu sam, u nedavnom razgovoru sa Suzanom Marjanić za Zarez, govorio o potencijalu mesa da proizvede transgresivni diskurs u odnosu na normirane diskurse o ljudskom i životinjskom tijelu, te načinu na koji različite umjetničke prakse rade u tom pravcu. Jezičnoj gustoći Glasnikova prikaza komadanja stoke u prvom izvještaju i Penteja u drugom, užasu kojem svjedočimo posredno, scenski je kontrapunktirano sirovo meso. Iako ulazi u različite značenjske ekonomije, meso, upravo zbog svih diskursa koji ga premrežuju, konstantno pruža otpor fikcionalizaciji. Na samom početku meso “pada s neba” i može biti označeno kao neka vrsta mane jer (ne) zadovoljava različite apetite, od onog za stabilizacijom referenta do gladi za uvijek većim senzacijama koju je medijska eksploatacija *Bakhi* stvorila. Međutim, odmah se postavlja pitanje tog Boga ili bogova koji apetite svojeg izabranog naroda zadovoljava/ju nečim tako neprerađenim. Usput, radi li se tu o zadovoljavanju apetita ili o poticanju krvožednosti? I dok se još traže ovi odgovori, meso postaje skliska podloga po kojoj glumci militantno stupaju prema publici, da bi se pretvorili u stoku, koju će Glasnikov izvještaj u Matulinoj izvedbi opisati. Istovremeno, smrad poluraspadnutog mesa zapuhuje nosnice gledatelja i konkretnost tog smrada stalno razbija fikcionalni okvir koji se pokušava uspostaviti. Dalje, glumci zapakirani u vreće za leševe bivaju položeni uz pobacano meso, svedeni na istu ravan, ali označeni kao paradigmatička mjesta od strane države organiziranog zločina: Aleksandra Zec, Josip Reihl-Kir i Milan Levar. Onda dolazimo do zagrebačkog HNK iza čijeg paravana se krije mašina za meso u kojoj Čavajda melje komade otkinute sa svog kostima-tijela-mesa. Da ne idem dalje, iz pobrojanog je jasno da postoji određena dramaturgija mesa koja se razvija u najmanje tri pravca. Jedan je realizacija njegovih značenjskih potencijala u različitim kontekstima koje predstava otvara. Drugi je destabilizatorska funkcija u odnosu na fikcionalni okvir koji se uspostavlja ili pokušava uspostaviti. Treća je metateatarska u kojoj se ulazi u implicitnu polemiku s različitim postupcima korištenja mesa u izvedbenim i likovnim umjetnostima: od rada Carolee Schneemann *Meat Joy*, preko bečkih akcionista, Abramovićkinog *Balkanskog baroka*, pa sve do nedavne izložbe u Daneyal Mahmood Gallery u New Yorku inspirirane upravo Schneemanničinim radom. Jukstaponiranje izvođačkih tijela i mesa u kontekstu *Bakhi* funkcinira ponajviše kao analiza konkretnog političkog prostora koji ljudski subjekt svodi na goli život.

Marin Blažević: S druge strane upravo organskog iskustva izvedbe, pa i metateatarskog i metaperformativnog teorijskog razmatranja koje se vidljivo provlači kroz sve tvoje predstave iznikle iz izrazitog koncepta (*Rice, Didona&...*, dijelom i *Bakhe*), rekao bih da *Bakhe* radikalnije od ijednog drugog tvog projekta realiziranog u kazališnim institucijama dovode u pitanje njihovu pa i vlastitu poziciju i ulogu u kulturnom, društvenom i političkom okolišu u kojem djeluju. Zašto je trebalo spaliti zagrebački HNK? Zašto je u jednoj od središnjih nacionalnih kazališnih institucija, splitskom HNK, odnosno na njegovom ljetnom festivalu, konačno trebalo izvesti otvorenu, izravnu i beskompromisnu političku akciju?

Oliver Frlić: U kontekst Splitskog ljeta, u repertoarnu i estetsku politiku koju ono ima otkad je njegov voditelj postao Milan Štrlić, politiku koja je napravila sve da kazališni prostor do kraja depolitizira i oduzme mu bilo kakvu mogućnost promišljanja i artikuliranja aktualne društvene stvarnosti, a o problematizaciji vlastitih reprezentacijsko-izvedbenih mehanizama da i ne govorim, ušao sam s jasnom sviješću da sam tu pozvan da bi me se na neki način pripitomilo, ako ničim drugim, onda činjenicom da pristajem raditi u tom i takvom kontekstu. Naravno da se odmah nametnula ideja tematizacije upravo tog konteksta i svega onoga što pristanak rada u njemu povlači za sobom na različitim razinama. Od početka je bilo jasno da će prije opisana repertoarna politika Splitskog ljeta, koju prvenstveno zanima proizvodnja kazališta kao prostora odsustva kritičkog, na bilo što, što direktno ili indirektno adresira ovu situaciju, odgovoriti represivno. U tom smislu su otvorenost i izravnost pojedinih scenskih rješenja išle u pravcu mobilizacije onih institucionalnih mehanizama koji branjenje određenih interesa iz šire političke sfere prikrivaju fingiranjem kvaziestetskih stajališta. U zadnjoj fazi rada na *Bakhama* se do kraja pokazalo, kao što smo svi i pretpostavljali, da iza uprave Splitskog ljeta ne (po)stoji nikakva niti estetska niti etička konzistencija, još manje kompetencija, i da je logika kojom se cijeli festival vodi strah od produciranja bilo čega što bi moglo zabrinuti vladajuće političke strukture. Paljenje makete zgrade zagrebačkog HNK u tom kontekstu zapravo je bilo otvaranje prostora u kojem se mogla vidjeti nemoć tih istih institucionalnih mehanizama da razluče ono što pripada simboličkom poretku predstave od vankazališne, referencijalne zbilje. Predstava je postala dio političke akcije kojom se htjelo pokazati da središnje nacionalne institucije, za razliku od njihove uobičajene percepcije, mogu biti i te kako vitalni dijelovi kazališnog života i generirati učinke koji se protežu daleko u prostor s onu stranu rampe i traju puno duže od aktualnog trajanja predstave.

Marin Blažević: Zabrana koju je uprava HNK i Splitskog ljeta naknadno pokušavala maskirati tezom da “otkazivanje nije zabrana”, intervencija premijera i zatim prijenos *Bakhi* na pozornicu tiskanih i elektronskih medija gdje se svako

virtualno ponavljanje fragmenata njezine izvedbe odvijalo izvan utjecaja izvođača odnosno autora pa je stoga sama predstava sve manje bivala i umjetničkim činom, a sve više postajala medijskom robom relativno kratkog trajanja, suočili su nas s dilemom oko koje se do danas nismo uspjeli usuglasiti: izvoditi ili ne izvoditi? Što je značila odluka da se *Bakhe* izvode? Možemo li pretpostaviti što bi se dogodilo da smo odlučili suprotno?

Oliver Frljić: *Perform or else?* Odluka da se *Bakhe* izvode bila je izraz određene zrelosti, kako autorskog tima, tako i trenutka u kojem je donesena. Ona je izraz nepristajanja na nevidljivost koju je cenzura htjela nametnuti. Međutim, ona nije jednoznačna. Njome se otvorio prostor aktualnoj, nekad otvoreno nacionalističkoj, sada "reformiranoj" i evropskim vrijednostima posvećenoj vlasti da demonstrira svoju prividnu toleranciju, koja dolazi nakon vremena u kojem je određene nacionalne zajednice svela na razuman postotak. Koliko je za sve nas odluka o (ne) izvođenju *Bakhi* bila dramatična, koliko god nam se činilo da smo njome mogli sačuvati ili potrošiti svoj umjetnički i ljudski integritet, mislim da se tu nije dogodilo ništa definitivno. Jer puno su zanimljiva i operbilnija iskustva koja su rezultat te odluke. Da smo odlučili ne igrati predstavu, ostala bi medijska izvedba koja joj je prethodila i koja se u određenoj fazi potpuno autonomizirala. Predstava bi ostala mogućnost koja se u recepcijskoj sferi nije aktualizirala. Njezina medijska eksploatacija stvorila je nezavidnu situaciju, određeno ubrzanje karakteristično za medijski prostor i razinu očekivanja koju bilo koja predstava ne bi mogla do kraja zadovoljiti. Toliko o medijima znamo. Kad je odlučeno da se s

predstavom izađe, kad smo pristali na ontološku razliku između žive i medijalizirane izvedbe i dali primat ovoj prvoj, bilo je nužno suočiti se i s poučkom tog sentimenta.

Marin Blažević: Što tebi znači raditi i predstave za djecu? Od radikalnih Le Chevalovih performansa i akcija do *Gulliverovih putovanja* je dugi – put. Ili?

Oliver Frljić: Nedavno sam pisao o tome da prijelaz iz društva discipline u društvo kontrole još uvijek ne znači brisanje onoga što je bila dominantna prvog: ograđenog prostora i njegovih disciplinarnih učinaka. Ograđen prostor i dalje ostaje bitan moment u konstituiranju našeg odnosa prema stvarnosti. Kazalište spada u zalihu tih ograđenih prostora. Dječije kazalište je posebno zanimljivo u tom pogledu. Kroz kazalište djeca usvajaju proklamirane društvene vrijednosti i jako je malo predstava koje problematiziraju dominantni sustav tih vrijednosti i njemu pripadajuća isključenja. Dječje predstave se uglavnom kreću u prostoru binarne podjele na dobro i zlo i time djecu upućuju na simplificirano mišljenje, zaključivanje i vrednovanje. Tu se stalno zaboravlja i to da se to kazalište prvenstveno obraća djeci, pa je kritička recepcija još poraznija od one koja se bavi kazalištem za odrasle. Dječija koncentracija i percepcija su drugačije od naših, a većina ljudi koja radi dječije kazalište to zaboravlja. Sve tri predstave koje sam radio pokušavale su problematizirati zatečenu situaciju u dječjem kazalištu. Mislim da je to jako blizu onoga što smo radili s Le Chevalom, samo se promijenila publika i uzete su u obzir specifičnosti te publike. Vidjet ćemo.



Euripid: *Bakhe*, režija: Oliver Frijć, Splitsko ljeto, 2008., photo: Matko Biljak

Znanje iz druge ruke

Ana Vujanović

Verovatno se lako možemo složiti da je najveći kontingent znanja koji stiže na periferije, znanje iz druge ruke. A periferija, to smo mi: Srbija, Jugoistočna Evropa, Jugoslavija, Balkan... pa na dalje kroz povest. Bez ironije i uvrede, to su teritorije periferije, provincije i margine u odnosu na centre Prvog sveta, Evrope, Austrougarskog carstva, Otomanskog carstva itd. Kako u političkom i ekonomskom, tako i naučnom, umetničkom i svakom drugom smislu. Uzmimo na primer umetnost u Srbiji kroz 20. vek: nadrealizam je stizao preko pariskih priča Marka Ristića, euritmika i Laban preko gimnastičko-plesnih vežbi Mage Magazinović, ekspresionistička drama preko referenci Miroslava Krleže, a futurizam nije ni stigao; zatim, rana konceptuala je dolazila preko mađarskih časopisa, a potom i učešća grupe iz SKC-a na internacionalnim manifestacijama; nakon toga, Tanztheater je došao preko modernog baleta Sonje Vukićević, a pozorišna antropologija preko lokalnih učenika poznog Eugenija Barbe, pa sve do konceptualnog plesa koji, iako su putovanja češća, uglavnom stiže preko teorijske platforme TkH i plesnih uzora Dalije Aćin.

Tokom perioda socijalizma, od 50-ih i 60-ih umetnička scena SFRJ bila je prilično osmišljeno regulisana sistemom oficijalnih (državnih) medijatora sa zapadne i istočne scene, kao što je za teatar bio festival BITEF. Medijatori su omogućavali povremene bleske znanja iz prve ruke: na BITEF-u smo mogli videti Jerzyja Grotowskog, Roberta Wilsona, Performance Group, Living Theater, Pinu Bausch, La Mammu, Tadeusza Kantora, Susannu Linke, Petera Brooka, Wima Vandekeybusa, Michaela Nymana, René Pollescha, Anne Teresu de Keersmaecker itd. Da li? Pomenuću neke dodatne detalje, kao recimo da je Keersmaecker na BITEFu gostovala 2005; dok recimo, Jerome Bel, Xavier Le Roy i ostali autori konceptualnog odnosno koreografskog plesa, nikada. Ova vrsta primedbi je neminovna, jer – funkcija medijatora i nije neutralno omogućavanje direktnog uvida, već planiranje, izbor i (re) prezentacija. Stoga, i ovo znanje koje se pojavljivalo iz prve ruke, u strožem smislu, bilo je znanje iz druge ruke: znanje o čijem je trenutku, mestu, kontekstu i uopšte pojavljivanju odlučivao neko drugi.

Građanski ratovi u SFRJ, osiromašenje, zatvaranje granica i sankcije SRJ učinili su da znanje iz druge ruke na ovim prostorima postane gotovo jedino moguće. Cele generacije reditelja, teoretičara, performerera, koreografa i ostalih, o savremenoj sceni saznavale su iz piratski fotokopiranih stranih knjiga, preko Interneta, VHS snimaka, u krajnjoj liniji i “domaštavanjem” knjiga o umetnosti koje su izlazile 70-ih i 80-ih.

Danas, kada umetnici i naročito teoretičari izvođačkih umetnosti iz bivše SFRJ izlaze na evropsku scenu i sa sobom nose prepoznatljiv, oštar, kritički i precizan diskurs, pravo je vreme da preispitamo zloglasno znanje iz druge ruke, na kojem je taj diskurs u velikoj meri zasnovan.

Epistemološki gledano, znanje iz druge ruke je posredno, ne-empirijsko znanje; znanje koje je stečeno bez direktnog uvida u predmet znanja, preko posrednika koji su imali uvid u određene događaje, fakte i sl. I dok je npr. istraživanje neke teme način sticanja znanja iz prve ruke, nečija priča (predavanje, izveštaj, prezentacija) o toj temi je način sticanja znanja iz druge ruke. Do znanja iz prve ruke dolazimo iskustvom, a do znanja iz druge ruke verovanjem u ono što nam neko saopštava.

U umetnosti, znanje iz druge ruke je često znanje koje dobijamo od ovlašćenih autoriteta, bilo da su njihova ovlašćenja oficijelna (teoretičari, kritičari, profesori) bilo da im ih sami dodeljujemo jer im verujemo (kolege, istomišljenici, obrazovane i informisane osobe). U mnogim slučajevima, umetničko znanje se kao skup tehni prenosu preko učenika ili sledbenika određene škole, majstora ili začetnika paradigme koji su nekad licencirani da zastupaju to znanje, a češće su njegovi samoprozvani zastupnici. Možda najčešće, znanje iz druge ruke je “znanje iz knjiga”, tj. ne-empirijsko znanje dobijeno iz pisanih izvora (stručnih knjiga, časopisa, kataloga, programa) o određenim pojavama i događajima, kao i medijskih prikaza (u novinama, na televiziji, radiju, Internetu...).

Znanje iz druge ruke nije karakteristično za umetnost, a njegov status se menja kroz različite društvene prakse u kojima se pojavljuje: umetnost, nauku, religiju, sudstvo, svakodnevni govor... Na primer, u današnjim velikim religijama znanje iz druge ruke je osnovno znanje. Ono je validno, jer je – u odsustvu izvora znanja – verovanje posrednicima (prvobitnim sledbenicima, učenicima, pisarima svetih spisa i zatim sveštenicima) bezuslovno. Sri Nisargadatta Maharaj u hinduističkoj knjizi I am That objašnjava: “Sve što znamo je iz druge ruke. Samo ‘ja jesam’ je iz prve ruke i ne traži dokaze.” Bitan primer ili izuzetak koji potvrđuje pravilo su ispovesti Sv. Augustina. Njegova borba se zasniva na tome što, kao bivši građanin i filozof Rimskog carstva, nije mogao da pristane na, za hrišćanstvo uobičajeno, znanje iz druge ruke, već je očajnički tražio znanje iz prve ruke: da od Boga dobije odgovore o Bogu. Veličina njegove borbe iz aspekta hrišćanstva je u borbi sa sopstvenim neverovanjem. U pravu i sudstvu znanje iz druge ruke ima ambivalentan status: nužno je ali njegova verodostojnost je podložna sumnji. Tipičan primer je svedočenje.¹ Svako svedočenje, kao i izveštavanje u medijima i svedočanstvo ili iskaz o nečemu u svakodnevnoj komunikaciji, jeste znanje iz druge ruke, jer je priča očevidaca. On dobija status i funkciju informativnog iskaza zbog protokolarne situacije: suđenja, u kojoj je svedočenju dat status iskaza konstitutivnog za rekonstrukciju događaja, pod obećanjem istinitosti; medijskog izveštavanja, koje je zasnovano na pretpostavci objektivnosti i verodostojnosti, koja se sve više dovodi u pitanje; kao i svakodnevne

1 Vid. jednu od odluka Haškog tribunala, sa suđenja Slobodanu Miloševiću:
“1. Istražitelj bi izvodio dokaze iz druge ruke o događajima za koje je zaključio da su ih potencijalni svedoci videli ili su čuli o njima. 2. Takvi zaključci imaju malu ili nikakvu dokaznu vrednost, pošto uzurpiraju funkciju samog Pretresnog veća, jer na Pretresnom veću je da odluči koje će dokaze prihvatiti a koje odbiti, i koje zaključke treba izvući iz dokaznog materijala. Takvi dokazi se obično izuzimaju.”
<http://www.un.org/icty/bhs/cases/milosevic/documents/decisions/appch/mil-dec020930b.htm>

- 2 Vid. Elizabeth Fricker, "Second-Hand Knowledge", *Philosophy and Phenomenological Research*, vol 73, no 3, 2006, str. 592-618. i Elizabeth Fricker, "Knowledge from Trust in Testimony is Second-Hand Knowledge" (tekst izlaganja), Rutgers Epistemology Conference, May 2005, <http://philosophy.rutgers.edu/EVENTS/EPISTEMOLOGY/EPIS2005/PAPERS/Fricker.pdf>

- 3 Partick Wilson, *Second-Hand Knowledge; An Inquiry into Cognitive Authority*, Greenwood Press, 1983.

- 4 Vid. i Charles L. Bernier, "Second-hand knowledge. An inquiry into cognitive authority. Patrick Wilson. Greenwood Press, 1983", *Journal of the American Society for Information Science*, vol. 36, no. 4, 1985, str. 254-255.

komunikacije, koja je zasnovana na dobrovoljnom verovanju onome koji nam svedoči o određenom događaju (autoritet, prijatelj).²

U svakodnevnom govoru, znanje iz druge ruke ima negativne konotacije i znači neprovereno znanje koje nije utemeljeno na poznavanju činjenica, pa time ni njihovom temeljnom razumevanju. Negativne konotacije u epistemološkom smislu upućuju na veru u objektivno pozitivno znanje stečeno direktnom empirijom: uvidom u fakte, doživljajem, iskustvom, analizom. To je znanje prvog reda, čiji su imperativi: objektivnost, neutralnost, pozitivnost – a svaka interpretacija je u tom dispozitivu nepoželjna, jer iskrivljuje "sliku stvarnosti" kakva ona jeste. Ovakva svakodnevna upotreba je u vezi sa bazičnom ideologijom zapadne epistemologije, od trenutka kada je naučnom saznanju dala prednost nad svim ostalim oblicima saznanja (religijskom, intuitivnom, umetničkom...). Nasuprot njoj, postoji celo nasleđe dvadesetovekovne humanističke teorije koje ukazuje da je svako iskustvo ili saznanje iz prve ruke podložno kako perceptivnim greškama i isključnicima, tako i našim sopstvenim interpretacijama, determinisanom subjektivnom pozicijom, njenim kontekstom, interesima i sl. Ovi argumenti se mogu pratiti od marksističke teorije, preko Frankfurtske škole, pa do poststrukturalističkih teorija i studija kulture. U tom smislu, znanje iz druge ruke je važno jer proširuje, dopunjuje i menja naše sopstvene interpretacije, omogućavajući nam mnoštvo uvida za koje sami u datom trenutku nismo bili spremni i sposobni.

Bitan aspekt znanja iz druge ruke, s obzirom da ono nije zasnovano na sopstvenom iskustvu već nam se saopštava, jeste socijalna situacija. Patrick Wilson, autor fundamentalne knjige *Second-Hand Knowledge* ocrta jednu socijalnu epistemologiju, centrirajući je pojmom i mehanizmima delovanja "kognitivnog autoriteta".³ U kontekstu informatičkog društva (društva hiperprodukcije informacija), Wilson polazi od analize generisanja kognitivnog autoriteta u samoj individui i njegovog odnosa prema ekspertizi, zatim prelazi na mehanizme industrije znanja i završava problematikom kontrole (sadržaja) informacija. Za Wilsona kognitivni autoritet nije osoba, već funkcija u procesu saznanja u socijalnoj situaciji, pa bi se njegovo osnovno pitanje moglo artikulirati ovako: U mnoštvu okružujućih i dostupnih tekstova, koji od njih dobija autoritet izvora znanja (za nas)? U aktuelnom kontekstu ekspanzije Interneta i brojnih alternativnih medija informacije i komunikacije omogućenih digitalnom tehnologijom, ovo pitanje postaje još urgentnije i kompleksnije, jer je hiperprodukcija zamenjena hiperrazmenom informacija.⁴

Nadam se da skica argumentacije koju sam izvela daje dovoljno polaznog materijala za preiščitavanje znanja iz druge ruke, a možda i za shvatanje njegovih negativnih konotacija samo navikom svakodnevnog govora. Ta navika je s jedne strane ukorenjena u modernoj zapadnoj epistemologiji koja je već temeljno preispitana, a s druge reduktivno referira na prakse učenja i saznavanja koje svakodnevno praktikuju i sami oni koji znanje iz druge ruke koriste kao negativan pojam. Ono što je bitno u socijalnom smislu, pa i socijalnom smislu umetnosti jeste da hijerarhijski odnos znanja iz prve, i znanja iz druge ruke simptomatično ukazuje na hijerarhijski poredak centra i margine u globalnom procesu produkcije i razmene znanja. Kada se kaže da je na ovim prostorima znanje iz druge ruke bilo, a i sada jeste, dominantan oblik znanja, što ima negativnu konotaciju, taj iskaz i služi za to da ovaj prostor postavi u subordiniran položaj u odnosu na centar. Tek time se periferija interpelira i postaje periferija, čime dolazi u položaj da uvek uvozi znanje (koncepte, tehnike, informacije, paradigme, trendove...), sa manjim ili većim zakašnjenjem i sa manjim ili većim iskrivljenjima. A ako se odjednom obrne ideološko sočivo, možemo videti da to što smo fotokopirali knjige i piratski umnožavali CD-ove i DVD-ove nije specifično za ovaj kontekst periferije, to zapravo istovremeno rade i najprogresivniji zapadni krugovi kulturno-umetničke scene u borbi protiv neoliberalnog tržišta umetnosti i kulture, od Pirate Cinema Berlin do Pirate Bay, artikulirajući principe i prakse deljenja i alternativne distribucije znanja.

Zato bih na kraju dodala još nešto. Nije sasvim tačno da je jedino znanje koje smo ovde imali i imamo, znanje iz druge ruke. Ako se vratite na početak teksta, videćete da je moj okvir precizan – sve vreme sam govorila o znanju koje je stizalo ovde, iz centra na periferiju. Pored njega, postojalo je i znanje iz prve ruke, specifično znanje koje se na ovim prostorima proizvodilo. Ali o njemu nas nikad niko nije pitao. Ono nije ušlo u globalnu cirkulaciju znanja. I danas, kada pokušavamo da ga revitalizujemo – između ostalog i kroz ovaj leksikon – mi to činimo posredstvom znanja iz druge ruke koje čini diskurzivnu platformu za naše delovanje, ako težimo da ono postane šire prepoznatljivo. Možda to i jeste jedini odnos centra i periferije, ma koliko cinično zvučalo. U svemu tome postoji i jedna nesumnjivo dobra stvar, kao u odnosu gospodarskog diskursa i jezika sluge. A to je da je sluga primoran da poznaje i svoj jezik i jezik gospodara da bi opstao, dok gospodar, premda ali i baš zato što je njegov diskurs u svakom smislu u prednosti, ostaje uskraćen za razumevanje jezika sluge. Ovde se ne radi o potajnom zadovoljstvu sluge, već o stalnoj pretnji gospodarskom diskursu.

Second-hand Knowledge

Ana Vujanović

Translated from the Serbian by Marina Miladinov

We can probably all agree that the largest bulk of knowledge reaching the peripheries is second-hand knowledge. And these peripheries – it is us: Serbia, South-Eastern Europe, Yugoslavia, the Balkans... and so on, throughout the history. There's no irony or offence here, for these are the peripheral regions, provinces and margins with respect to the centres of the First World, Europe, the Austro-Hungarian Empire, the Ottoman Empire, and so on. Both in the political/economic and in the scholarly, artistic, or any other sense of the word. Let us consider the 20th-century Serbian art, for example: Surrealism reached us through the Parisian stories of Marko Ristić, Eurythmics and Laban through the gymnastic dance workout of Maga Magazinović, the expressionist drama through references in Miroslav Krleža, futurism never even came, while early conceptualism arrived with Hungarian magazines and then through the participation of the SKC group in various events; afterwards, the Tanztheater reached us through the modern ballet of Sonja Vukićević and theatre anthropology through the local students of mature Eugenio Barba, all the way down to conceptual dance, which – even though people were now travelling much more – mostly came with the theoretical platform of TkH and the dance models of Dalija Aćin.

During the socialist period, the Yugoslav art scene of the 1950s and 1960s was regulated in a rather controlled manner, through a system of official (state) mediators between the Eastern and Western scenes, such as the BITEF festival in the case of theatre. These mediators made it possible to have occasional flashes of first-hand knowledge: at BITEF, we could see Jerzy Grotowski, Robert Wilson, Performance Group, Living Theater, Pina Bausch, La Mamma, Tadeusz Kantor, Susanne Linke, Peter Brook, Wim Vandekeybus, Michael Nyman, René Pollesch, Anne Teresa de Keersmaeker, and some others. But was it really so? I will mention some additional details, such as the fact that Keersmaeker came to BITEF in 2005, while Jerome Bel, Xavier Le Roy, and other authors of conceptual or choreographic dance – never did. This sort of remark is indispensable, since the role of the mediator does not even entail neutral facilitation of direct insights, but rather planning, selection, and (re-)presentation. Therefore, even that apparent first-hand knowledge was, strictly speaking, second-hand: it was a sort of knowledge where someone else was making decisions about its occurrence, location, context, and even availability.

The civil wars involving the SFRY, along with the impoverishment, border closing, and sanctions against the FRY resulted in this kind of second-hand knowledge becoming the only possible option in the region. Entire generations of theatre directors, theoreticians, performers, and choreographers were acquiring their knowledge about the contemporary scene from illegally photocopied foreign books and video recordings, through the Internet, and even by “updating” art books that had been published in the 70s and 80s.

Today, when artists and especially theoreticians of performing arts from the former Yugoslavia are coming out to the European scene, bringing with them a recognizable, brittle, critical, and accurate discourse, the time has come to re-examine that ominous second-hand knowledge, on which their discourse is largely based.

Epistemologically speaking, second-hand knowledge is a mediated, unempirical type of knowledge; knowledge gained without a direct insight into the subject, through intermediaries that had their insight into the events, facts, etc. And while researching on a topic, for example, is a way of gaining first-hand knowledge, someone’s account of the same topic (lecture, report, or presentation) is a way of acquiring second-hand knowledge. First-hand knowledge we gain through experience, second-hand knowledge by believing what someone else is telling us.

In art, we often obtain second-hand knowledge from acknowledged authorities, regardless of whether their authorization is official (theoreticians, critics, professors) or we simply trust them (peers, like-minded colleagues, educated and well-informed persons). In many cases, knowledge on art is transferred as a set of techne through the disciples or followers of a particular school, master, or initiator of a paradigm – who are sometimes licensed to represent that knowledge, but more frequently act as its self-proclaimed representatives. Perhaps the most common form of second-hand knowledge is “knowledge from books,” i.e. non-empirical knowledge acquired from written sources describing certain phenomena or events (scholarly literature, catalogues, programmes) or from media reports (newspapers, TV, radio, the Internet...).

Second-hand knowledge is not restricted to art and its character changes through various social practices in which it is manifested: art, science, religion, jurisdiction, or everyday speech. In the main world religions, for example, second-hand knowledge is basic knowledge. Its validity rests on the fact that – in the absence of sources – the trust in its mediators (the first disciples, followers, scribes of the holy scripts, and then priests) is unconditional. In his Hindu book *I am That*, Sri Nisargadatta Maharaj has stated: “All that we know is second-hand. Only ‘I am’ is first-hand knowledge and requires no proofs.” An important example or exception that confirms the rule can be found in St Augustine’s Confessions. His interior struggle was based on the fact that, as a former pagan thinker, he could not bear to have only second-hand knowledge, as was common in Christianity, and was therefore desperately seeking first-hand knowledge: to obtain answers on God from God himself. The magnificence of his struggle, from a Christian point of view, is precisely in the fact that he was struggling against his own disbelief. In law and jurisdiction, second-hand knowledge has an ambivalent status: it is necessary, but its credibility is also subject to doubt. A typical example is giving testimony.¹ All testifying, similarly to media reports or accounts and statements on something in everyday communication, is second-hand knowledge – since it is a story told by witnesses. It acquires the status and the function of performative statement owing to the protocol situation: a trial, in which the testimony is given the status of a statement that is constitutive of the event reconstruction, under the obligation of telling the truth; a media report, which is based on the premises of objectivity and credibility, even though increasingly doubted; or everyday communication, which is based on the voluntary trust in someone who is reporting an event (an authority, a friend).²

In everyday speech, second-hand knowledge has negative connotations, meaning: unverified knowledge, knowledge that is not based on factual insight, entailing the lack of basic understanding of the facts. Epistemologically speaking, these negative connotations also indicate faith in the

1 Cf. the decisions of the Hague tribunal, from the trial of Slobodan Milošević:

“1. The investigator would be giving hearsay evidence as to events which he had concluded the prospective witnesses had seen or heard.

2. Such conclusions were of little or no probative value, as they trespassed upon the function of the Trial Chamber itself, and it is for the Trial Chamber to decide which evidence it will accept and which it will reject, and what conclusions should be drawn from the evidence. Such evidence is normally excluded.” <http://www.un.org/icty/milosevic/appeal/decision-e/30115034.htm>

2 Cf. Elizabeth Fricker, “Second-Hand Knowledge,” *Philosophy and Phenomenological Research*, vol. 73, no. 3 (2006), pp. 592-618; and Elizabeth Fricker, “Knowledge from Trust in Testimony is Second-Hand Knowledge” (conference paper), Rutgers Epistemology Conference (May 2005), <http://philosophy.rutgers.edu/EVENTS/EPISTEMOLOGY/EPIS2005/PAPERS/Fricker.pdf>

objective, positive knowledge gained in a direct, empirical way: by factual insight, experience, and analysis. That is first-hand knowledge, with its imperatives of objectivity, neutrality, and positivity, and from that viewpoint, all interpretation is undesirable, since it distorts the “image of reality” as it really is. This everyday use of the term has been linked to the basic ideology of Western epistemology since the moment when it gave preference to scientific insight over all other types of knowledge (religious, intuitive, or artistic). On the other side, there is the entire legacy of 20th-century humanist theory, indicating that all experience or first-hand knowledge is subject both to perceptive errors or slips and to our own personal interpretation, determined by the subject’s position, its context, interests, etc. Such arguments can be traced back to the Marxist theory, followed by the Frankfurt school, post-structuralism, and cultural studies. In that sense, second-hand knowledge is important, since it enlarges, complements, and transforms our interpretations, making it possible for us to gain abundant insight, even when we are not prepared for its acquisition or capable of it at the given moment.

Considering the fact that second-hand knowledge is not based on personal experience, but rather communicated to us, one of its essential aspects is the social situation. Patrick Wilson, author of a seminal book *Second-Hand Knowledge*, has delineated a social epistemology that centres around the notion and the mechanisms of functioning of “cognitive authority.”³ In the context of information society – characterized by the hyper-production of information – Wilson has begun by analyzing the generation of cognitive material in an individual and its relationship with expertise, after which he has dealt with the mechanisms of knowledge industry, ending with the issue of control of (the content of) information. For Wilson, cognitive authority is not a person, but a function in the process of gaining knowledge in a social situation, which means that his basic question might be formulated in the following way: Given the abundance of texts that surround us, that are accessible to us, which one will become the authority as the source of knowledge (for us)? In the actual context of Internet expansion, with numerous other information and communication media enabled by digital technologies, this question becomes ever more urgent and more complex, since hyper-production has been substituted by hyper-exchange of information.⁴

3 Patrick Wilson, *Second-Hand Knowledge; An Inquiry into Cognitive Authority*, Greenwood Press, 1983.

4 Cf. also Charles L. Bernier, “Second-hand knowledge. An inquiry into cognitive authority. Patrick Wilson. Greenwood Press, 1983,” *Journal of the American Society for Information Science*, vol. 36, no. 4 (1985), pp. 254-255.

I hope that the outline of argumentation that I have presented here offers sufficient material for attempting a reinterpretation of second-hand knowledge, and perhaps also for understanding its negative connotations as merely a habit of everyday speech. On the one hand, that habit is rooted in modern Western epistemology, which has already been thoroughly examined, but on the other hand it reductively refers to the practices of learning and gaining knowledge as something that is regularly used even by those who speak of second-hand knowledge as a negative term. What is essential in the social sense, even the social sense of art, is that the hierarchical relationship between first-hand and second-hand knowledge symptomatically reflects the hierarchical order of centre and periphery in the global process of knowledge production and knowledge exchange. If we say that, in this region, second-hand knowledge has always been the dominant form of knowledge, that statement also has a negative connotation, since its aim is precisely to place the region in a subordinate position with respect to the centre. It is only in this way that the periphery is actually interpellated and becomes periphery, which is how it comes into the position of always importing knowledge (concepts, technologies, information, paradigms, trends...) with smaller or larger distortions. And if the ideological lens is suddenly turned inside out, we can see that the fact that we photocopied books and pirated CDs and DVDs is not specific for this context of periphery, since it is something that is also done by the most progressive Western circles and their cultural and artistic scene, from Pirate Cinema Berlin to Pirate Bay, with the purpose of resisting the neo-liberal market of art and culture and articulating principles and practices of sharing, with the alternative distribution of knowledge.

I would like to add something at the end. It is not quite correct to say that the only knowledge we’ve ever had here is second-hand knowledge. If you go back to the beginning of the text, you will see that my framework is precise enough – all the while, I have been speaking of knowledge that is coming from abroad, from centre to periphery. But beside that, there is also specific, first-hand knowledge that is produced here. Only no one ever asks about that. It has not entered the global circulation of knowledge. And today, when we are trying to revitalize it – through this lexicon, among other things – we are doing it with the help of second-hand knowledge, which forms a discursive platform for our activity, at least when we want it to become widely recognizable. Perhaps that is the only possible relationship between centre and periphery, however cynical that may sound. There is doubtlessly something good in all that, something reminding of the relationship between the discourse of masters and the language of servants. The servant must know both his own language and that of his master in order to survive, while the master, although his discourse is advantageous in all respects, and perhaps precisely because of that, remains deprived of understanding the language of servants. And the issue here is not the servants’ secret gratification, but the permanent threat to the masterly discourse.

MAČISTIČKI PERFORMANS

“Izgledati kao pravo muško” u elitnim i popularnim kulturama

Ana Peraica

U ovom kratkom tekstu pokušat ću pronaći razliku upotrebe termina mačizam pri analizi radova rodni stereotipa u radovima Vita Acconcia i Tomislava Gotovca u smislu dekonstrukcije muškog identiteta roda. Banalno binarnu, no evidentnu razliku među političko-ekonomskim diskursima iz kojih pristižu autori (razvijena vs nerazvijena društva; europski interpretativni i mitski prostor Balkana, prostor interpretativno p-osvojen feminizmom i "muški prostor" ratovanja), pokušat ću razlučiti i sinkronijski i dijakronijski, kako bi došla bliže nekim preliminarnim definicijama.

Osnovna teza u kontekstu interpretacije rodni uloga, uvedena u projektu *Žena na raskrižju ideologija* (2007), bit će (i dalje) koegzistencija političkih tj. interpretativnih sistema u urbanom prostoru, odnoseći se na konzistentne diskurse koji se nužno ne isključuju; mediteranski mačo kult u kojega, prema popularnim interpretacijama, leže Marijanski kultovi, post-feudalna ruralna društva koja još nisu prošla agrarnu reformu (obiteljska i plemenska domaćinstva na Balkanu), socijalistička mačo verzija feminizma kroz emancipacije ratni i radničkih uloga žena, no ne i svih ostalih, te naposljetku neo-liberalna ekonomija rodni uloga s unisex proizvodima.¹ Odnosno, ona će se zasnivati na popularnim interpretacijama "maminih sinova", "seljačina", "AFŽ-ovke". i "onoga" koje pronalaze u interpretativnom upotrebnom govoru indicirajući Drugoga. S obzirom da se radi o vrlo kaotičnom, diskurzivno polivalentnom prostoru, u interpretativnom smislu zastupat ću poziciju vlastitu gledišta, onu iz današnjeg vremena.

Već iz samog pregleda vrlo popularni termina jasno je da se radi o referencama na društva prošlosti. I vrlo je jednostavno razlučiti ih upravo korištenjem termina mačizma, u smislu performativne rodne uloge koja zadržava elemente prethodnih sistema, nečega poznatoga, te u kasnijim epizodama izgleda prenapregnuto, preuveličano ili jednostavno de-kontekstualizirano, pa je time i vidljivo razdvajanje uloge od funkcije.

Odatle slijedi i prva definicija:

I. Mačo je uvijek zakašnjela rodna uloga. Ona sadrži elemente sjećanja i melankolijski odnos prema izgubljenoj moći koja ga čini funkcionalnim.

Činjenica da sam najviše mačista vidjela među muškarcima nižega rasta, a advokata šovinizma među feminiziranim muškarcima koji su prikrivali vlastite nedostatke, ne bi trebala imati presudnu ulogu u pisanju ovoga teksta, no mogla bi biti zanimljiva postavka po pitanju očekivanja o muškim ulogama u društvu, i uostalom u stradavanju istih uloga pred kritikama koje su, namjesto prema moći nekada mačizmu pridruženoga šovinizma, bile usmjerene prema običnim ulogama, dok se moć jednostavno transformirala u poželjnije slike.

Trebalo je, naime, proći poprilično dekada kako bi se definirala razlika shauwinizma i njemu, no ne samo i njemu, inherentnoga mačizma. U suvremenom dobu reciklaže identiteta shauwinizam, kao politički i socijalni stav zasnovan na spolnim razlikama radije bi se mogao analizirati kao pejorativni pojam kojim više društvo karakterizira niže, dok se mačizam emancipirao u bezopasnu ulogu koju mogu izvoditi razni akteri, s obzirom da je izgubio svoju originalnu vezu s moći, odnosno plemenskim ili nacionalnim šovinizmom. Većina područja koje Janet Saltzman Chafetz spominje kao indikativne za mačizam ili maskulinizam nadiđena je raspodjelom rada, a potom i društvenih i psiholoških barijera među spolovima.²

Posljednja generacija vidljivih mačo shauwes su diktatori s bradama, dugim brkovima, velikim stomacima, lulama, ordenjem, teškoga hoda, cigaretom i alkoholom sprženoga glasa. No, dakako među njima se mogu naći i mnoge sofisticirane uloge koje je, primjerice, u svrhu raznih monografija imao prilike izvoditi mačo-dandy Tito; lovac, moreplovac, tesar... redom referirajući na gotovo nestala plemenska i tradicionalna zanimanja muškaraca.

Zameteni vremenom, radnici na skeli nasuprot, ogoljeni do pojasa, dakako djeluju kao neki odron svijeta moći. Mačo muškarci su, barem u ovome društvu, NKV radnici, ostaci socijalizma i dalje prisiljeni na vlastite uloge, dok su diktatori promijenili svoja lica u društveno prihvatljivija, unisex neo-liberalna obličja; svugdje isto, svega isto, svatko isto. Odnosno; jedno te isto.

Dalo bi se zamijetiti da mačo nije "in": ono je znak onih kultura u koje neoliberalno tržište još nije uspjelo "prodrijeti" – brđanskih planinskih društava u kojima muškarci piju izvorsku vodu, a ne onu kontaminiranu recikliranim ženskim hormonima, u što dakako nisu upućeni, kao što je slučaj u velikim europskim gradovima. Njihovi glasovi još uvijek mutiraju, a noge smrde. Za razliku od gradskoga mačo muškarca, urbaniziranoga socijalističkoga radnika, post-feudalni svjetovi još uvijek nemaju jasno razlučene sisteme političkih moći i njene mimikrije zbog nedostatka javnog, urbanog prostora u kojima su iste uloge emancipirane, no razdružene od funkcije.

1 Peraica, Ana (ed.): *Žena na raskrižju ideologija* (HULU, Split / Vlada Ured za Ravnopravnost Spolova, Split, 2007)

2 1. Physical — virile, athletic, strong, brave. Unconcerned about appearance and aging;
2. Functional — breadwinner, provider for family as much as mate
3. Sexual — sexually aggressive, experienced. Single status acceptable;
4. Emotional — unemotional, stoic, the proverb says boys don't cry;
5. Intellectual — logical, intellectual, rational, objective, practical,
6. Interpersonal — leader, dominating; disciplinarian; independent, free, individualistic; demanding;
7. Other Personal Characteristics — success-oriented, ambitious, aggressive, proud, egotistical; moral, trustworthy; decisive, competitive, uninhibited, adventurous.

Odatle slijedi:

II. Deklarativnim i praktičkim razdvajanjem šovinističkih sistema moći i mačo uloga razdvajaju se privatni i javni prostor, do potpunoga gubitka ovlasti nad prvim. Za mačo ulogu više nije neophodno uporište u moći. Time mačo više ne služi ničemu, osim privremenim konzumacijama privatne moći kao seksualnosti.

“BITI MUŠKO” i “IZGLEDATI KAO PRAVO MUŠKO”

Bez moći tradicionalnih šovinističkih društava mačo uloge ostaju samo u asortimanu izbora porazno nestalih identiteta. Bez moći, svi ti vojnici s plastičnim oružjem, mornari bez brodova, motociklisti bez motora... ostaju nekim čudnim socijalno političkim atavizmom. Jer, iako se u popularnoj kulturi tvrdilo kako se moć muškarca nalazi “u hlačama”, s vremenom se ispostavilo da su i mačo performer i nemoćni bez obzira na posjedovanje alata.

III. Mačo je signal iz svijeta fizičkih poriva, on je neprijatelj svih onih koji vrijednost ne vide (samo) u fizičkom i materijalnom; metafizičara, idealista, spiritualista, new age virtualne realnosti, pacifista, squattera – dakle, (zakržljalih) intelektualaca.

47,XXY i 47,XXX kromosomi

Dakako, ulogu u tome našla su i genetska istraživanja koja su dokazala zastrašujuće pojave kromosoma viška. Popularan mit o 47,XXY kombinaciji kao onoj koja je socijalno patološka zbog visokog nivoa testosterona koji dovodi do poteškoća u razvoju, posebno govoru i jeziku te učenju, te smanjenoj intelektualnoj sposobnosti. Na sličan način, 47,XXX pojava ne razlikuje se previše. No, uloga koju im daju nerazvijena društva mogla se poprilično razlikovati.

Da razlika mačizma i ženstvenosti ne bude toliko jednoslojna, valja nanovo definirati i tradicionalna i suvremena društva, te njihove odnose prema performativnosti roda. Jednako kao i prethodni primjeri s prijeloma XX stoljeća, i ovaj se sukob šovinističkih i unisex društava danas vidi u povijesnoj asinkronosti.

Virdžine (post) feudalnih društava

Što je dakle, tradicionalni mačo? Odlika tradicionalnog mačizma je jednako kao i kod ženstvenosti pretjerivanje u izražavanju rodnoga identiteta, često i spolnih odlika; pri tome veliku ulogu imaju ne samo mišićne mase, napose biceps i triceps, dužine brkova, brade... Virdžine ili muškarače tipičan su primjer privilegije mačo uloga u šovinističkom svijetu Balkana. Preodijevanjem u muškarca i ponašanjem na način muškarca, žena dobiva status u društvu, no pod uvjetom zavjeta spolnosti. Odnosno; ona mora ostati djevica.

Za razliku od virdžine, pa čak i suvremenoga queer svijeta, mačizam kao ulogu žene u radovima performance umjetnica možemo shvatiti cinički, dok mačizam kao ulogu muškarca u ženskome svijetu performer/izvođača (diskursu rodnosti) kao samo-testiranje.³

3 Vidi dalje: Warr, Tracey: *The Artist Body*, (Phaidon, 2000)

Modernistički drag show

Naime, u vrijeme kad se i pop kraljice poput Diane Ross, Madonne (nekada zvijezde performansa ženstvenosti), vide kao falši transvestiti (fake drag queen), i mačizam kao performativna rodna uloga postala je sredstvom ili ulogom sasvim obrnutih spolnih i rodničkih identiteta, pa i feminističkih ciničkih kritika.⁴ Činjenica je da više mačo muškaraca ili mačo žena ima u gay barovima nego na ulicama Europe.

4 Vidi: Baudrillard, Jean: *Fatal Strategies* (Semiotext(E), 1990)

Naravno, to je daleko od vremena kad su te uloge bile manje kompleksne i uglavnom unakrsne; Georges Sand koja puši cigaretu, tek iz ovoga vremena može biti viđena kao mačo feministkinja, primjerice u usporedbi s Marcel Duchampovom hiper-feminiziranom Rose Selavy. No, jednako kao što bi danas žena sa šeširom i šminkom Rose Selavy izgledala čudno, činjenica je da bi to bili i muškarci odjeveni kao Georges Sand.

Epizode rodničkih kritika i cinizam

Prelamanje potrebe za iskazivanjem rodničkih funkcija, no i mogućnosti njihovih uloga, sinkrono se pojavila s oslobađanjem medija tijela krajem šezdesetih godina.⁵

5 Vidi dalje: Tracey, *Ibid*

Činjenica da su feministkinje odbijale vlastite rodne uloge puštanjem dlaka ispod pazuha ili nenošenjem grudnjaka istodobno je isprovocirala preuzimanje istih uloga od strane muškaraca, no i preuzimanje tradicionalnih muških uloga od strane žena, na način “virdžina” poznat na Balkanu.

No, razlika je dakako u društvenoj prihvatljivosti uloga. Za razliku od tradicionalnih društava u kojima su i ženstvenost i mačizam društveno poželjna ponašanja koja se odnose na spolove, suvremene inverzije odnosa spola i roda dovode do sukoba.

Asinkrona društva

Ta se činjenica pokazala vrlo intrigantnom u sukobima tradicionalnih i suvremenih mačističkih kultura; primjerice na festivalima tradicionalnih turskih zabava hrvanja u koži i blatu, a koje u Nizozemskoj najviše posjećuje upravo mačo homoseksualna populacija, prepoznajući većinu insignija kao queer, u što sami performer i njihove obitelji nisu upućeni.

Činjenica da dvije vrste mačo muškaraca ne vide razliku njihove seksualnosti, odnosno da oni izgledaju jednako, također opstaje i na Balkanu; muškarac u kožnom odijelu je motorist, dakle prototipski mehanički Kentaur (sa svim poželjnim atributima), radije nego plesač iz gay kluba.

Mačo umjetnik istočno i zapadno od grijeha

I odavde bi se dala izvesti razlika “izvođenja” mačističkoga performancea između primjerice Vita Acconcija i Tomislava Gotovca. Ona proizlazi iz referentnih sistema iz kojih autor dolazi i društvene poželjnosti mačo uloga na zapadu ili na Balkanu, te njihovih razlika pod utjecajem političkih i ekonomskih sistema socijalizma i kapitalizma, te napose na Balkanu supostojećeg post-feudalizma.

A onda, iz iste ciničke vjetrometine Balkana dalo bi se postaviti i ovo pitanje: koja je razlika kada se netko od metar i vjetar ponaša kao mačo i kada to radi korpulentni performer... Dakako, kod potonjega postoji zastrašujuća veza s moći.

MACHISTIC PERFORMANCE

“Looking like a real man” in elite and popular cultures

Ana Peraica

Translated from the Croatian by Tomislav Kuzmanović

In this short text I will analyze gender stereotypes in the works of Vito Acconci and Tomislav Gotovac in the sense of deconstruction of male identity of gender and thus try to locate the difference in the usage of the term machism between the artists in question. In order to approach some preliminary definitions, I will attempt to both synchronically and diachronically explore the banally binary, yet obvious, difference between political and economic discourses these authors are coming from (developed vs. undeveloped societies, European interpretative and mythical Balkan spaces, space interpretatively conquered by feminism and the “male space” of war).

The main thesis in the context of the interpretation of gender roles, as introduced in the project *Žena na raskrižju ideologija* (*Woman at the Junction of Ideologies*, 2007), will (still) be the coexistence of political i.e. interpretative systems within urban spaces with regards to coexisting and mutually non-exclusive discourses: Mediterranean macho cult which, according to popular interpretations, has its roots in the Marian cults, post-feudal rural societies which still haven't undergone the agrarian reform (family and tribal communities in the Balkans), socialist macho version of feminism through the emancipation of warring and working roles of women, but not all other women, and finally neo-liberal economy of gender roles with its unisex products.¹ In other words, it will be based on popular interpretations of “mom's sons,” “hicks,” members of the Antifascist Women's Front, and of “what” is found in everyday interpretative speech as an indication of the Other. Given that this is a very chaotic and discursively polyvalent space, in my interpretation I will start from a personal, present day position.

1 Peraica, Ana (ed.): *Žena na raskrižju ideologija* (HULU, Split / Vlada ured za ravnopravnost spolova, Split, 2007)

A brief glance at the popular terminology clearly shows references to societies of the past. It is very simple to differentiate between them by employing the term machism as a performative gender role which preserves the elements of previous systems, something known, while in later episodes it seems stretched, exaggerated or simply de-contextualized, and thus exhibits the separation of the role and the function.

This gives us the first definition:

I. Macho is an always belated gender role. It is made of elements of memory and melancholic sentiment for the lost power which makes it functional.

The fact that I saw the most machists among men lacking in height and the most advocates of chauvinism among feminized men hiding their lacks should not have a decisive role in writing this text, but it may be interesting when it comes to determining the expectation put before male roles in a society and also in the agony these roles endure before criticism, which, instead of toward the power of chauvinism that used to come hand in hand with machism, were directed toward ordinary roles while the power was simply transformed into more desirable images.

A great number of decades needed to pass in order to define the difference between machism, which is so inherent to chauvinism among other projects, and chauvinism. In the modern age of identity recycling, chauvinism as a political and social attitude founded on sexual differences could be analyzed as a pejorative term used by a higher society in order to characterize a lower one, while machism, given that it lost its original connection with power i.e. tribal and national chauvinism, evolved into a harmless role performed by various actors. Most areas Janet Saltzman Chafetz lists

as indicative of machism or masculism were surpassed in the process of division of labor and then the erection of social and psychological barriers among the sexes.²

The last generation of visible macho-chauves comprised dictators with beards, long moustaches, large bellies, pipes, medals, heavy step, and voices burned from cigarettes and alcohol. Of course, among them we can find many sophisticated roles which, for example, the macho-dandy Josip Broz Tito liked to perform: a hunter, a sailor, a carpenter, etc. which all refer to no longer existing tribal and traditional male occupations.

Covered under drifts of time, the workers on the barge across the way, naked to their waists, naturally seem like some rocks fallen from the world of power. Macho men, at least in this society, are low-skilled workers, remnants of socialism still forced to play their roles, while dictators changed their faces into socially acceptable, unisex neo-liberal masks; always the same everything, everyone, everywhere. In other words, one and the same.

We could notice that macho is no longer in: it is a sign of the cultures which were not penetrated by the neoliberal market—these are mountain, hillbilly societies in which men drink clear spring water instead of water contaminated with recycled feminine hormones, which is something they definitely have no clue about, as is the case in great European cities. Their voices are still in the process of mutation and their feet smell. As opposed to city macho man, who is an urbanized socialist worker, these post-feudalist worlds still don't have clearly differentiated systems of political power and its mimicry due to the lack of public, urban spaces in which those same roles are emancipated but separated from their functions.

This then gives us:

II. Declarative and practical separation of chauvinist systems of power and macho roles causes separation in private and public spaces until complete loss of power over the former. A foothold in power is no longer a requisite for a macho role. This means that macho no longer serves for anything, except occasional consummation of private power as sexuality.

“TO BE A MAN” and “TO LOOK LIKE A REAL MAN”

Without the power of traditional chauvinist societies macho roles remain within the assortment of vanished identities. Without power, all those soldiers with plastic guns, sailors without ships, bikers without bikes, etc. are nothing but some strange social and political atavisms. For, even though popular culture claimed that male power lies “in their pants”, with time it turned out that macho performers are powerless regardless of the tool they own.

III. Macho is a signal from the world of physical urges, it is enemy to all those who don't find value (only) in physical and material: the metaphysics, idealists, spiritualists, new age virtual realists, pacifists, squatters, in other words, (puny) intellectuals.

47,XXY and 47,XXX CHROMOSOMES

Of course, genetic research had a role in all this when it proved frightening phenomenon of an extra chromosome. The popular myth of 47,XYY combination of chromosomes as the one which is socially pathological due to the high level of testosterone which leads to problems in development, especially speech and language as well as learning, and lower intellectual abilities. The 47,XXX chromosome constitution carries similar problems, but the roles given to the two by the undeveloped societies could show considerable difference.

In order not to make the difference between machism and femininity so one-dimensional, we need to provide a new definition of traditional and modern societies, as well as define their position toward gender performativity. Just as previous examples from the turn of the 20th century, this conflict between chauvinist and unisex societies is most visible in historic asynchrony.

Sworn virgins of (Post)Feudal Societies

So then what is a traditional macho? Just as with femininity, one of the characteristics of traditional machism is the exaggerated expression of one's gender identity, as well as the characteristics of the sex (at that an important role belongs to muscles, more than anything biceps and triceps, the length of the moustache, beard, etc.). Sworn virgins or shemales are typical examples of macho

- 2 1. Physical — virile, athletic, strong, brave. Unconcerned about appearance and aging;
2. Functional — breadwinner, provider for family as much as mate
3. Sexual — sexually aggressive, experienced. Single status acceptable;
4. Emotional — unemotional, stoic, the proverb says boys don't cry;
5. Intellectual — logical, intellectual, rational, objective, practical,
6. Interpersonal — leader, dominating; disciplinarian; independent, free, individualistic; demanding;
7. Other Personal Characteristics — success-oriented, ambitious, aggressive, proud, egotistical; moral, trustworthy; decisive, competitive, uninhibited, adventurous.

roles in chauvinist world of the Balkans. By dressing and behaving like a man, a woman gains status in society, but under the promise of sexuality. In other words, she needs to remain a virgin.

As opposed to sworn virgins and even the modern queer world machism as a role of a woman in the works by female performance artists can be taken as an expression of cynicism, while machism as a role of a man in the world of female performers/artists (gender discourse) should be understood as self-testing.³

3 See: Warr, Tracey: *The Artist Body*, Phaidon, 2000

The Modernist Drag Show

At the time when the queens of pop such as Diana Ross or Madonna (who used to be the star of the performance of femininity) are seen as fake transvestites (fake drag queens), machism as a performative gender role becomes the means or the role of completely opposite sexual and gender identities, even cynical commentaries on the side of feminists.⁴ The fact is that there are more macho men and macho women in gay bars than on streets of Europe.

4 See: Baudrillard, Jean: *Fatal Strategies*, Semiotext(E), 1990

Of course, this is a long way from the time when these roles were less complex and mostly cross-referential: Georges Sand smoking a cigarette can only now, from this age, be seen as a macho feminist in comparison to, for example, Marcel Dauchamp's hyper-feminized Rose Selavy. Still, just as a woman wearing Rose Selavy's hat and makeup would look strange today, so would a man dressed as Georges Sand.

The Episodes of Gender Criticism and Cynicism

The overlapping of the need to express gender functions, and, if possible, their roles, appeared alongside the liberation of the body at the end of the 1960s.⁵

5 See. Warr, Tracey, *Ibid.*

The fact that the feminists refused their own gender roles by growing hairs under their arms or by not wearing brassieres at the same time provoked men to take over their roles, while women, as in the case of the virgines from the Balkans, in turn took over traditional male roles. But the difference was in the social acceptability of the roles. As opposed to traditional societies in which femininity and machism are socially acceptable behaviors regarding sexes, contemporary inversions of the relationship between sex and gender result in conflict.

Asynchronous Societies

This fact becomes particularly interesting when traditionalist and modern machist cultures confront: for example, in the Netherlands at traditional Turkish wrestling in leather and mud festivals most visitors come from the macho homosexual population whose members recognize the festival insignias as queer. Needless to say, the performers and their families have no knowledge of this.

The fact that two kinds of macho men do not see the difference in their sexualities, i.e. that they look the same, survives also in the Balkans: a man in a leather suit is a biker, thus seen as a prototypical mechanic Centaur (with all of his desirable attributes) rather than a gay club dancer.

Macho Artist East and West of the Sin

Here too we could find the difference between Vito Acconci and Tomislav Gotovac in "performing" the machist performance. It comes from the authors' systems of reference and origin and social desirability of macho roles in the West and in the Balkans. Another element is the difference in the influence of political and economic systems: socialism vs. capitalism as well as, more than anything, post-feudalism which simultaneously coexists in the Balkans.

And then, from the position of the cynical and windswept Balkans we could ask yet another question: what is the difference between a half-pint behaving like a macho and a corpulent performer doing the same? The difference is, of course, that the latter owns a frightening ticket to power.

Generacije

Miško Šuvaković

Problem identifikovanja, indeksiranja i klasifikovanja 'pojava' u umetnostima tokom kasnog 20. veka se ukazao kao veliki problem za kritičare i istoričare umetnosti. Pojam stila – dijalektika velikog stila između klasicizma i romantizma izgubila se na prelazu 19. u 20. vek pojavom brojnih, uporednih i konkurentskih umetničkih pravaca i tendencija. U istoriji umetnosti stil je pojam/termin kojim se označava skup umetničkih dela sa zajedničkim ili bar srodnim svojstvima (forma, kompozicija, tema, žanr i ponekad tehnika) u datom istorijskom periodu.

Svaki umetnički pokret/pravac tokom prvih šezdeset godina 20. veka zasnivao se na specifičnom mikro-stilu. Da bi delovanje više umetnika postalo pokret ili tendencija, osim izdvajanja i specifikovanja srodnosti u formi, kompoziciji, temi, žanru i tehnikama, bila je potrebna i dimenzija duhovnog, etičkog, političkog, estetičkog i konceptualnog oblikovanja sveta umetnosti u kojem su ti umetnici delovali. Pokretom ili tendencijom se u modernoj i postmodernoj umetnosti naziva estetska i umetnička pojava – događaj – zasnovana na formalnoj, jezičkoj, političkoj, egzistencijalnoj i vrednosnoj povezanosti više autora u određenom istorijskom trenutku. Tendencija se razlikuje od "stila" time što je nova pojava u umetnosti i izražava otkrivanje i koncipiranje novog polja umetničkog rada više umetnika, a ne primenu već postojećeg i razrađenog modela izražavanja i prikazivanja. Tendencija se razlikuje od pokreta po tome što se ne zasniva na čvrstim mikrosocijalnim, egzistencijalnim i političkim vezama koje pokret određuju kao stvaralačku i aktivističku celinu u svetu umetnosti, kulture i društva. Pokret teži stvaranju posebne egzistencijalno-umetničke situacije ili platforme, dok u tendenciji postoji uvažavanje individualnih različitosti i autonomije individualnog rada na hibridnim i otvorenim platformama. Odnos tendencije, pokreta i stila je relativan. Umetnička pojava se može razvijati kroz pokret koji se širi u tendenciju i zatim postaje simulakrum stila, odnosno, tendencija postaje pokret i stil koncentracijom na usko estetsko, umetničko, konceptualno ili političko područje rada i delovanja.

Tokom 20. veka nastaje veliki broj paralelnih i često konkurentskih pojava, pravaca (izmi, artovi) ili tendencija. Krajem 20. veka dolazi do sve veće fragmentacije i pluralnog multipliciranja pojava, pravaca i tendencije, a to znači do njihove identifikacije sa praksom jednog autora/umetnika koji na lokalnom i globalnom planu ima svoju indeksu-atomizovanu poziciju. Mnogostruke i bezbrojne indeksne-atomizovane pozicije umetnika na Zapadu se više ne mogu opisivati, tumačiti ili interpretirati epistemološkim modelima stila, pravca, pojave ili tendencije. Procesima globalizacije "situacija" umetnika iz prvog sveta (evropski i severnoamerički umetnici) više nije predočiva kao ekskluzivna i dominantna, jer se njegova neuporedivost ukazuje naspram ili pored neuporedivosti umetnika drugog sveta (društva realnog socijalizma ili postsocijalizma) i Trećeg sveta (kolonijalna ili postkolonijalna društva). Zato izvesni teoretičari i istoričari umetnosti, na primer, Achille Bonito Oliva, Ješa Denegri ili Harald Szeemann, ukazuju na umetnost na kraju 20. veka kao na umetnost u doba nepreglednosti. Koncept "nepreglednosti" znači da nije više moguće izvesti opšte formalne, estetske ili umetničke interpretativne karakterizacije individualnih umetničkih praksi. Postoje samo slučajevi u svojoj multipliciranoj neuporedivosti i nepovezivosti. Drugim rečima, diskurs kritike i istorija umetnosti postaje diskurs koji locira, identifikuje i tumači pojedinačne razlike slučajeva umetnosti. Iz praktične potrebe da se ipak registruje nekakva klasifikacija ili prezentacija "pojave umetnika", počinju da se zasnivaju sekundarne klasifikacije koje nisu povezane s umetničkim, estetskim ili bilo kojim uopštavajućim potencijalnostima. Ukazuje se na klasifikacije po geo-političkim kriterijumima rođenja, života ili delovanja umetnika, zatim po decenijskim klasifikacijama pojavljivanja individualnih ili mikrokolektivnih umetničkih praksi, odnosno po generacijskoj vidljivosti/pojavnosti izvesnih umetničkih praksi.

Kriterijum generacijskog prepoznavanja, identifikovanja i "povezivanja" umetnika ima sasvim kulturalno orijentisani stav: da između umetnika različitih praksi ipak mora biti nešto zajedničko, a to je da je rad umetnika uslovljen kulturalnim i društvenim trenutkom pojavljivanja njihovog rada na umetničkoj sceni. Taj trenutak se prepoznaje kao generacijski događaj. To znači da se zanemaruju klasne, rasne, rodne, političke ili stilske karakteristike njihovog pojavljivanja u ime pozivanja i reagovanja na karakteristični "generacijski" trenutak inicijalnog nastupa na umetničkoj, kulturalnoj ili društvenoj sceni. Pri tome se koncept "generacije" koristi trostruko kao oznaka za (1) skupinu umetnika koji su rođeni u bliskom vremenskom opsegu; (2) skupinu umetnika rođenih u različitim vremenima ali koji se pojavljuju na javnoj sceni istovremeno ili zajedno, ili kao oznaka za (3) skupinu umetnika koja se razlikuje od dominantne skupine na sceni i svojom istovremenom pojavom i naglašenom različitosti obeležava jedan izuzetan trenutak aktuelnosti.

Generacijsko i decenijsko klasifikovanje umetnika u umetnostima kasnog 20. i ranog 21. veka imalo je svoju tipičnu upotrebu u drugoj Jugoslaviji kao i u drugim realkomunističkim društvima i kulturama da bi se označilo relativno neutralno traganje i težnja za "novim situacijama" u umetnosti i kulturi. Generacijom, novom generacijom, prvom generacijom, drugom generacijom, drugačijom generacijom, generacijom šezdesetih, generacijom '68, generacijom sedamdesetih, generacijom osamdesetih, postmodernom generacijom, generacijom devedesetih, digitalnom generacijom, internet generacijom, tranzicijskom generacijom, odnosno, generacijom 21. veka su označene sasvim različite umetničke i kulturalne pojave, te individualne prakse.

Novom generacijom su imenovane umetničke prakse šezdesetih godina koje su bile orijentisane ka recepciji zapadne umetnosti, odnosno, hvatanju koraka sa zapadnom umetnošću – na primer, autori hrvatskog i srpskog antifilma ili eksperimentalnog filma, umetnici pop arta ili minimalističke orijentacije, odnosno, teatarske prakse povezane sa ludizmom (Grupa Pupilija) ili fizičkim teatrom (grupa Pekarna). Nova generacija je na neki način bila i generacija novog senzibiliteta u Marcuseovom smislu, što je u prvim istorizacijama vodilo i ka pojmu generacija '68. To su bili umetnici rođeni početkom i sredinom četrdesetih godina 20. veka.

Generacija sedamdesetih je u realkomunističkom bloku označila umetnike rođene kasnih četrdesetih i početkom pedesetih godina dvadesetog veka koji su svoje umetničke prakse povezali sa konceptualnom i postkonceptualnom umetnošću, odnosno, kako se tada govorilo sa “novom umetničkom praksom”. Tu generaciju karakteriše pluralnost upotrebe izražajnih sredstava i medijski nomadizam. Pojedini kritičari su pisali o umetničkim praksama bez presedana. U SSSR je to bila generacija kritičkog slikarstva Sots Arta. U Mađarskoj je bila reč o underground postkonceptualnim i pop-rok produkcijama. U Češkoj je nastao kritički i egzistencijalno orijentisani body art, tj. konceptualni performans. U Sloveniji se uspostavio interval zatišja posle prestanka delovanja grupe OHO i neka vrsta umetničkog povratka redu. Hrvatsku umetničku scenu su obeležile performativne prakse kritičkog postkonceptualizma Grupe šestorice i praksa teatra Kugla glumište. U Srbiji je to bila epoha SKC-ovog aktivizma i ekspanzije postobjektnih i postmedijskih umetničkih produkcija naspram dominantnog i državno-partijskom politikom potpomaganog “socijalističkog modernizma” koji je utemeljila generacija umetnika čiji je rad započeo pedesetih godina.

Generacijom osamdesetih ili generacijom postmoderne označene su pojave od kasnih sedamdesetih do srednjih osamdesetih godina kada je došlo do slabljenja hladnoratovske podele sveta i težnji ka pluralnosti umetničkih produkcija od transavangarde u Italiji, neoekspresionizma u Nemačkoj do retroavangarde u Sloveniji. Reč je o umetnicima rođenim između sredine pedesetih i prve polovine šezdesetih godina. Prototipske figure epohe eklektičnog i postistorijskog pluralizma su belgijski umetnik (slikar, reditelj) Jan Fabre i slovenački reditelj i performer Dragan Živadinov. Obojica teatar redefinišu u otvoreno hibridno polje postistorijskih i parageografskih referenci i simulacija ne celog i pluralnog suočenja sa granicama realnog.

Generacijom devedesetih, tj. internet-, digitalnom, postkomunističkom, postkolonijalnom, multikulturalnom, globalnom ili lokalnom generacijom se nazivaju umetnici rođeni između kasnih šezdesetih i ranih sedamdesetih godina. Njih karakteriše fundamentalni obrt od “autonomije umetnosti” poznog modernizma i eklektičnog postmodernizma u kritičke postmedijske, novomedijske i performerske prakse kojima se anticipiraju umetničke produkcije kritičkog, subverzivnog i kulturalno-aktivističkog rada. Dolazi do relativizovanja granica između umetnosti i kulture, kulture i društva, umetničke produkcije i kulturalnog intervencionizma. To je period paradoksalnog suočenja između “neslučenih radikalizama” i “pokrivenih konzervativizama”. Taj paradoks radikalnog i konzervativnog se da otkriti najpre u takozvanoj novoj britanskoj, tj. novoj evropskoj drami, a zatim i u drugim područjima obnove narativa (narrativni video, nova narativnost filma, paranarativnost video igara)

Generaciju 21. veka predvode umetnici rođeni tokom sedamdesetih godina koje karakteriše preispitivanje velikih političkih paradigmi liberalizma, levice i desnice posredstvom izvođenja umetničkog rada u otvorenom, hibridnom i neodređenom prostoru globalizovane i medijski totalizovane svakodnevne savremenosti. Prepoznaju se sasvim različite prakse od bio-tehnoških i genetičko-produktivističkih istraživanja preko kulturalnog aktivizma tj. artivizma u svim umetničkim ili preko svih umetničkih disciplina do “pojave” ili “tendencije” konceptualnog plesa ili konceptualne koreografije kao iskoraka iz poslednje umetnosti tradicionalnih autonomija, kakva je bila umetnost baleta/plesa. Za generaciju ranog 21. veka je karakterističan i obrt od umetnika kao stvaraoca ili umetnika kao izvođača u umetnika-kustosa. Umetnik-kustos je, zapravo, umetnik postprodukcijских praksi u kojima je delo umetnosti suštinski zamenjeno “projektom umetnosti”, a stvaranje umetnosti “istraživanjem umetnosti”.

Kritička opaska: generacijske klasifikacije, kao i decenijske, odnosno, tendencijske ili stilske klasifikacije imaju sličnu ciničku dvostrukost: omogućavaju sasvim izvesna snalaženja u poljima nepreglednih umetničkih produkcija i zasnivaju se na nužnim pojednostavljenjima, redukcijama ili cenzurama. Ali, upravo zato je i reč o jednom epistemološkom modelu – modelu generacijskog indeksiranja i mapiranja, a ne o istini umetnosti.

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Generations

Miško Šuvaković

Translated from the Serbian by Marina Miladinov

The problem of identifying, indexing, and classifying 'phenomena' in late 20th-century art apparently presents a significant problem to art critics and art historians. The notion of style – the dialectics of great style between classicism and romanticism – waned at the turn of the 19th to 20th centuries, with the rise of numerous parallel and competing artistic currents and trends. In art history, style is a notion/term that denotes a cluster of artworks having common or at least similar features (form, composition, theme, genre, and sometimes technique) in a given historical period.

All artistic movements/currents during the first six decades of the 20th century were based on specific micro-styles. In order to become a movement or trend, it was not only necessary that several artists should prove different and specific in their parallelism of form, composition, genre, and techniques; there also had to be spiritual, ethical, political, aesthetical, and conceptual dimension in shaping the world of art in which those artists were active. A movement or trend in modern and post-modern art is an aesthetical and artistic phenomenon – event – based on formal, linguistic, political, existential, and evaluative connectedness of a number of authors at a given historical moment. A trend differs from a "style" by being a new phenomenon in art and expressing the discovery and conceptualization of a new field of artistic activity by a number of authors, rather than an already existing and elaborated model of expression and depiction. A trend differs from a movement by not being based on firm micro-social, existential, and political links that define the movement as a creative and activist entity in the world of art, culture, and society. A movement tends towards creating a separate existential and artistic situation or platform, while a trend implies respect for individual differences and autonomy in individual work on hybrid or open platforms. The relationship between trends, movements, and styles is relative. An artistic phenomenon can evolve through a movement that broadens into a trend and then becomes a simulacrum of style, or rather a trend may become a movement or style by tightening down to a narrow aesthetic, conceptual, or political field of work and activity.

The 20th century gave birth to a number of parallel and often competing phenomena, movements (-isms, arts), and trends. Late in the century, there was an increasing fragmentation and pluralist multiplication of phenomena, movements, and trends, which implied their identification with the practice of one author/artist, who had his or her indexed/atomized position on a local or global scale. The numerous and countless indexed/atomized positions of artists in the West can no longer be described or interpreted with the help of epistemological models of style, movement, phenomenon, or trend. Owing to the globalization processes, the "situation" of artists from the First World (European and North-American artists) is no longer presentable as exclusive and dominant, since its incomparability reveals itself in relation to or next to the incomparability of artists from the Second World (real-socialist or post-socialist societies) and the Third World (colonial and post-colonial societies). For that reason, certain theoreticians and art historians such as Achille Bonito Oliva, Ješa Denegri, or Harald Szeemann, have spoken about art in the late 20th century as art in the time of vastness. The concept of "vastness" means that it is no longer possible to offer some general formal, aesthetical, or artistic interpretative characterizations of individual artistic practices. There are only individual cases, in their multiplied incomparability and unrelatedness. In other words, the discourse of art criticism and art history has become a discourse that locates, identifies, and interprets individual differences in various cases of art. The practical need to nevertheless achieve some sort of classification or presentation of the "artist as phenomenon" has resulted in the emergence of secondary classifications, which are not linked to artistic, aesthetical, or any other generalizing potentialities. These classifications are based on the geo-political criteria of birth, life, or activity of the artist, or else they are decennial classifications, based on the time when certain individual or micro-collective artistic practices emerged, or rather on their generational visibility/appearance.

The criterion for recognizing generations, for identifying and "linking" artists, reveals an attitude that is entirely culturally oriented: artists with various practices must still have something in common, since their work is conditioned by the cultural and social moment of their appearance on the art scene. That moment is recognized as a generational event. That means that those features of their emergence which are related to class, race, gender, politics, or style are ignored and replaced by references and reactions to a characteristic "generational" appearance on the artistic, cultural, or social scene. Thereby the concept of "generation" is used in a threefold way, as a label for (1) a group of artists that were born within a narrow time span; (2) a group of artists that were born at various times, but emerged on the public scene at the same time or even together; or (3) a group of artists that differ from the dominant group on the art scene and have marked an exceptional moment of actuality by their simultaneous appearance and outspoken divergence from the rest.

Generational and decennial classifications of artists as related to the 20th and early 21st-century art was typical of Yugoslavia between the two world wars, but it was likewise used in other real-communist societies and cultures for indicating a relatively neutral search and longing for "new situations" in art and culture. Terms such as generation, new generation, the first generation, the second generation, a different generation, generation of the '60s, the '68 generation, generation of the '70s, generation of the '80s, postmodern generation, generation of the '90s, digital generation, internet generation, transitional generation, or generation of the 21st century, were all used to define very different artistic and cultural phenomena, as well as various individual practices.

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The "new generation" was a name given to those artistic practices in the 60s that were oriented towards the reception of Western art, or rather catching up with Western art – including, for example, various authors of Croatian and Serbian anti-film or experimental film, pop-art or minimalist art, or theatrical practices linked to ludism (Pupiliya group) or physical theatre (Pekarna group). In a way, the new generation was also the generation of new sensibilities in Marcuse's sense of the term, which led in the early attempts at historicization to the notion of generation of '68. These were the artists who were born in the early or mid-1940s.

The generation of the 70s, in its real-communist sense, included those artists who were born in the late 1940s and early 1950s, and who related their artistic practices to conceptual and post-conceptual art, or rather, as it was common to say in those times, to "new artistic practices." That generation was characterized by manifold use of expressive means, as well as nomadism in terms of media. Certain critics wrote of unprecedented artistic practices. In the USSR, it was the generation of critical painting of Sots Art. In Hungary, it was the underground post-conceptual and pop-rock production. In Czechoslovakia, it was the critical and existentially oriented body art, i.e. conceptual performance. In Slovenia, there was an interval of silence following the decline of OHO group and a sort of return to order. The Croatian art scene was characterized by performative practices of critical post-conceptualism, including Grupa šestorice autora (Six Authors' Group) and Kugla glumište. In Serbia, it was the epoch of SKC activism and the expansion of post-objective and post-media artistic productions as opposed to the dominant state and party politics of subsidized "socialist modernism," based on the generation of artists who were active from the 1950s onwards.

The generation of the 80s or "post-modern generation" was the term used for those phenomena between the late 70s and the early 80s that marked the weakening of cold-war divisions and a tendency towards plurality in artistic production, beginning with the trans-avant-garde in Italy through neo-expressionism in Germany to the Slovenian retro-avant-garde. These artists were born between the mid-50s and the first half of the 60s. The prototypical figures of eclectic and post-historical pluralism included the Belgian artist (painter, director) Jan Fabre and the Slovenian theatre director and performer Dragan Živadinov. They both redefined the theatre in terms of open, hybrid field of post-historical and para-geographical references and simulations of non-homogeneous and pluralist confrontation with the reality.

The generation of the 90s, i.e. digital, post-communist, post-colonial, multicultural, global, or "glocal" generation is a term used to define those artists that were born between the late 60s and early 70s. They were characterized by a fundamental turn away from the "autonomy of art" of late modernism and eclectic post-modernism towards critical post-media, new-media, and performing practices that anticipated the artistic production of critical, subversive, and culturally activist nature. Boundaries between art and culture, culture and society, and artistic production and cultural interventionism had become relative. It was a period of paradoxical confrontation between "undreamed radicalisms" and "hidden conservativisms." That paradox of radical and conservative was especially conspicuous in the so-called new British, i.e. new European drama, but it was also present in other fields of the revival of the narrative (narrative video, new narrative film, para-narrative video games).

The generation of the 21st century has been heralded by artists born in the 70s, who were rethinking the great political paradigms of liberalism, leftism, and rightism by performing works of art in the open, hybrid, and undefined space of globalized and media-totalized modernity. It includes very different practices, ranging from bio-technological and genetic/productivistic research, through cultural activism, i.e. activism in all artistic disciplines and beyond, to the "phenomena" or "tendencies" of conceptual dance or conceptual choreography as a step out of all traditional autonomies, such as the art of ballet/dance. Another characteristic feature of the generation of the early 21st century is the shift from the artist as creator or artist as performer to the artist/curator. In fact, the artist/curator is an artist of post-production practices, in which the work of art has been essentially replaced by "art projects" and the creation of art through "research in art."

A critical remark: generational classifications, including the decennial ones, i.e. those according to trends or styles, reveal the same cynical ambiguity: they offer very secure orientation in the vast field of artistic production, since they are necessarily based on simplifications, reductions, and censorship. However, it is precisely for that reason that they are actually an epistemological model – a model for generational indexing and mapping rather than truth about art.

A Glossary of Poetic Terms is a project of East Dance Academy conceived in search for new and old terms by which the artistic practices, mainly in performing arts, but also in a broader scope of cultural production in the space of former Yugoslavia since 1960s determine and articulate themselves. These concepts and notions result from a specific dynamic between theory and practice in this cultural space : they act as problem-markers and creative tools that are an integral part of artistic experimentation rather than being critical terms of its interpretation. *A Glossary of Poetic Terms* will be published within *What To Affirm? What To Perform* platform in 2009.

Pojmovnik poetičkih termina proizlazi iz potrebe za novim i starim terminima kojima se umetnička praksa, prije svega izvedbena, ali i kulturna proizvodnja u širem smislu na jedinstvenom prostoru bivše Jugoslavije od 1960ih do danas samoimenuje i samoodređuje. Riječ je o izrazima i pojmovima koji su izvedeni iz poetika i praksi autora, kao i iz kritike i teorije na djelu. Pojmovi i izrazi su specifičan proizvod sprege između teorije i umjetnosti na ovom kulturnom prostoru. Oni češće pokreću i izmišljaju alatke za buduće umjetničke radove nego sto služe naknadnom tumačenju već historiziranih pojava.

What To Affirm? What To Perform?

A cooperation of Allianz Kulturstiftung, Centre for Drama Art Zagreb, Centrul Național al Dansului București Bucharest, Maska Ljubljana and Tanzquartier Wien.
www.allianz-kulturstiftung.de

Istorija, kontrasećanje, perfomans: Tito na Eurokazu

Branislav Jakovljević

S engleskoga preveli Zoran Janić i autor



History, Countermemory, Performance: Tito at Eurokaz

Branislav Jakovljević



Eurokaz 2007, sa podnaslovom "Tito – četvrti put", svoj vizuelni identitet posudio je sa stare jugoslovenske banknote od 5000 dinara, izdate još 1985, na kojoj je stajao Titov portret. Njegov lik sada je iskorišćen za festivalske programe, novinarski materijal i postere koji su bili oblepljeni svuda po gradu. Izboru ovog lika, prepoznatljivog svima koji su bili dovoljno stari da koriste novac kasnih osamdesetih, u prvi plan ističe ideju o Titu kao novčanoj masi u opticaju: kao nečega podložnog razmeni, nečega što cirkuliše. Nadalje, tim izborom napravljen je otklon od Titove istorijske i biografske ličnosti, da bi fokus sada bio preusmeren na njegovu institucionalnu i konvencionalnu prirodu. Drugim rečima, Tito je predstavljen ne samo kao istorijska ličnost nego i kao diskurzivni poredak, kao najviši označavatelj izvesne lako prepoznatljive ideološke formacije. Za razliku od standardne portretne umetnosti, ovaj lik stoji u bliskoj vezi sa vremenom. To je slika koja koja sadrži izvesnu temporalnost, ono što Deleuze naziva vreme-slika. Iako bezvredna, ova neobična banknota još uvek je u opticaju. Nalazi se u prošlosti, no isto tako i u sadašnjosti. Nije izgubila moć da odmeri kurentnost vremena u kojem živimo ili, drugim rečima, da nam ukaže na to u kojoj meri je sadašnjost sadašnjost, a koliko stojimo uglavljeni u prošlost.

Tito dolazi iz prošlosti, ali se i dalje nalazi u opticaju. Njegova slika na ružičastoj banknoti od 5000 dinara otelotvorava moć: ekonomsku, političku, ideološku i vojnu. Međutim, taj lik nije i izvor opticaja, razmene i mogućnosti prebacivanja u drugu valutu. Njega pokreću i on pokreće druge: Tito kao agent (recimo, Kominterne) i kao pacijent (recimo, u rukama lekarskog tima u Ljubljani). Drugi jedan Titov lik, korišćen na posterima Eurokaza, samo nadopunjuje prvi: Tito u srednjim godinama, u kolopletu razigranih telesa igrača, sa medjusobno izukrštanim rukama u "kozaračkom kolu." Dok prvi lik predstavlja nepomično telo u opticaju ili cirkulaciji, dotle drugi predstavlja telo u kružnom pokretu, uhvaćeno kao nepomična slika.

Veliki su izgledi da Eurokaz 2007 već u bliskoj budućnosti bude označen kao jedan od prvih odgovornih i ozbiljnih pokušaja promišljanja titovskog nasledja u post-jugoslovenskim zemljama. Kako god da bude, "Tito – četvrti put" oštro se ocrtava na blede pozadini naučnih i novinskih diskursa na ovu temu što se ubrzano množe nakon Titove smrti 1985. Kvalitet publikacija o Titu očajno je nizak, do te mere da je gotovo nemoguće napraviti razliku između radova sa jasnom naučnom ambicijom od onih pseudoistoriografskih. Navešću ovom prilikom samo neke od naslova: *Tito – tehnologija vlasti*, Kosta Čavoški (Beograd 1991), *Hohštapler*, Miroslav Todorović (Beograd 2003), *Debrozovizacija društvene svesti*, Vojislav Šešelj (Beograd 1990); ili *Titova umjetnost mržnje*, Mladen Ivezić (Zagreb 2001), *Veseli diktator: nepoznata biografija Josipa Broza Tita*, Žarko Petan (Zagreb 2006). Užas i beda ove post-titoističke literature može se meriti jedino sa hagiografijama štampanim za njegova života, od kojih izdvajamo sledeće naslove: *Tito – večna mladost* (1972), *Tito – strateg revolucije* (1977) ili *Titova misao – naš put* (1978). Videti, međutim, u ovome primer klatna koje se njiše iz jednog ekstrema u drugi bilo bi odveć pojednostavljeno gledanje na stvari.

Svi dosadašnji biografski i istoriografski, što će reći diskurzivni, pokušaji pristupa Titu pokazuju istu sklonost zapadanja u ekstrem, bilo u vidu nekritičnog obožavanja, ili histerične negacije. U isto vreme, samog Tita definitivno nije moguće identifikovati ni sa jednim od ovih ekstrema. Čini se da njegova otpornost potiče iz činjenice da istovremeno zauzima obe kardinalne tačke. Čak i letimičan pogled na njegovu biografiju otkriva jasan obrazac konverzije. Lingvistički i etnički, prešao je iz Hrvatske u Sloveniju i ponovo nazad u Sloveniju, i to već u prvih sedam godina života (kasnije će se odreći svega tradicionalno etničkog i postati simbol Jugoslavije). U društvenom smislu, prvih petnaest godina njegovog života obeležava to što od seljaka postaje prvo radnik, a zatim, pet godina nakon toga, i vojnik. Politički, od konformiste iz njega nastaje komunist, a profesionalno, od bravara plaćeni partijski funkcioner. Isto tako, iz lojalnog operativca Kominterne prerasta u gerilskog vodju, da bi se od Staljinove produžene ruke transformisao u državnika sa stilom... Ukoliko se za trenutak distanciramo od istorijskih konotacija ove priče – ako je to uopšte moguće – i pokušamo da je svedemo na najjednostavniji mogući obrazac, onda slobodno možemo reći da se "Tito" zapravo svodi na seriju konverzija, pri čemu je svaka od tih konverzija neodvojivo povezana sa migracijom. To se odnosi podjednako na premeštanje u prostoru (njegova putovanja kao radnika migranta, agenta Kominterne, gerilskog vodje i svetskog državnika), ideološke revizije (umereni socijal-demokrat, revolucionarni marksist, staljinist, pobornik samoupravnog socijalizma), transformacija značenja (od heroja do nitkova). Tito kao istorijska ličnost ne može se odvojiti od Tita kao diskurzivnog poretka, i upravo usled te diskurzivnosti i jeste u stanju da apsorbuje sve diskurzivne pokušaje da mu se nekako pridje.

Razumljivo je stoga što je ta činjenica uglavnom izmicala iz vida onima koji su pozvani da govore, dakle da se upuste u diskurs, na temu Tita. U podne poslednjeg festivalskog dana upriličene su dve predavačke sesije o Titu. U podne je bila prva, panel naslovljen "Titovo dostignuće: komunistički period naše modernosti", a u četiri popodne, u istoj sali za predavanje, slovenački filozof Slavoj Žižek pročitao je referat pod naslovom "Kako je staljinizam očuvao humanost". Prvim panelom rukovodio je istoričar Ivo Banac, dok su učesnici bili filozof Žarko Puhovski, pisac i novinar Ivan Lovrenović, kao i istoričari Tvrtko Jakovina i Dušan Bilandžić. Oni su bili nastrojani provokativno (Puhovski: "Tito je bio najuspešniji hrvatski političar dvadesetog stoljeća"), post-ideološki (Jakovina: "preko ekonomskog aspekta njegovih političkih odluka prelazi se ćutke"), špekulantski (Bilandžić: "činio je ono što je morao, radio uvek najbolje što ume"), aktuelno (Lovrenović: "preživljavanje kulta ličnosti u ratom devastiranoj

Festival Currents

Eurokaz 2007, subtitled “Tito – The Fourth Way”, borrowed its visual identity from Tito’s portrait on the 5,000 dinar Yugoslav banknote issued in 1985. This image was used on festival programs, press releases and posters pasted all over the city. The choice of an image recognizable to anyone who was old enough to use money in the late eighties underscores the idea of Tito as currency: as something that is exchanged, that circulates. Further, this choice points away from Tito as a historical and biographical personality and focuses on his conventional and institutional nature. In other words, it presents Tito not only as a historical personality, but also as a discursive formation, a master signifier of a certain clearly identifiable ideological formation. Unlike regular portraiture, this image ripped from currency is closely related to time. It has something of the nature of the movie image, the time-image. While no longer valid, this strange banknote is still current. It is in the past, but also in the present. It has the power to measure the currency of the present, or, to put it differently, to tell us how present the present is, and to what degree is it still stuck in the past.

Tito comes from the past, but is still in circulation. His picture from the pinkish 5,000 dinar bill is the image of power: economic, political, ideological, military. However, this image is not the source of its circulation, conversion, and exchange. It moves and is being moved: Tito is an agent (say, of the Comintern) and a patient (say, of the team of doctors in Ljubljana). The other image of Tito used on the posters for Eurokaz very accurately complements the first one: middle-aged Tito in a stream of moving bodies, with his hands intertwined with other dancers in Kozaračko kolo, the circular dance of the partisan guerillas from the Second World War. Whereas the first is an image of the body (face) that is being circulated, the second is the circulating, moving body captured in a still image.

It is quite possible that in the near future we will come to the realization that Eurokaz 2007 was the first responsible and serious attempt at reflection on Tito’s legacy in the countries that emerged from the former Yugoslavia. Be that as it may, “Tito – The Fourth Way” stands out against the bleak landscape of scholarly and popular discourses on this subject that have been produced since Tito’s death in 1980. Publications on Tito have been of abysmal quality, so much so that it is difficult to make a distinction between works with scholarly ambitions and trash historiography. Consider the following titles: *Tito: Technology of Power* by Kosta Čavoski (Belgrade 1991), *Swindler* by Miroslav Todorović (Belgrade 2003), and *Debrozovization of Social Consciousness* by Vojislav Šešelj (Belgrade 1990); or: *Tito’s Art of Hatred* by Miladin Ivezić (Zagreb 2001) and *Gay Dictator: Unknown Biography of Josip Broz Tito* by Žarko Petan (Zagreb 2006). The awfulness of this post-Titoist literature is matched only by the hagiographies published during his lifetime, such as *Tito – Eternal Youth* (1972), *Tito, the Strategist of Revolution* (1977), or *Tito’s Thought – Our Path* (1978). To say that this is a case of the swinging of the pendulum from one extreme to another would be a gross oversimplification.

All attempts at biographic or historiographic, that is to say, discursive approaches to Tito seem to have been unable to avoid falling into the realm of the extremes of either uncritical adoration or hysteric condemnation. At the same time, Tito can’t be positively identified with either one of these extremes. He appears to be foolproof precisely because he occupies both cardinal points at the same time. Even a cursory look at his biography yields a very clear pattern of conversion. Linguistically and ethnically, he moved from Croatian to Slovene, and back to Croatian, and all within the first seven years of his life (later he renounced all traditional ethnicities and become an epitome of a Yugoslav). Socially, within the first fifteen years of his life, he moved from being a peasant to being a worker, and within the following five years from being a worker to being a soldier. Politically, from a conformist he became a communist, and professionally, from a mechanic he became a salaried party functionary. Further, he transformed himself from a loyal Comintern operative into a guerilla leader, and then from Stalin’s figurehead into a self-styled statesman... If we for the moment remove, as much as possible, the ideological and historical connotations of this story and try to reduce it to the simplest possible schema, we can say that “Tito” can be equated to a series of conversions, and that these conversions are inseparable from migration. This applies equally to movement in space (the travels of a migrant worker, Comintern agent, guerilla leader, or worldly statesman), ideological shifts (mild social democracy, revolutionary Marxism, Stalinism, laissez-faire socialism), or changes in meaning (hero to villain). Tito as a historical personality is indistinguishable from Tito as a discursive formation, and it is precisely due to this discursivity that he is able to absorb all attempts at a discursive approach to it.

It is not surprising, then, that those who were invited to discourse on the subject of Tito remained completely oblivious to this fact. In the afternoon of the last day of the festival, there were two scholarly discussions on the subject of Tito. First, at noon, there was the panel entitled “Tito’s Achievements: On the Communist Period of Our Modernity,” and at 4PM, in the same lecture hall, Slovene philosopher Slavoj Žižek presented a paper “How Stalinism Saved Humanity.” The first panel was chaired by the historian Ivo Banac, and the participants were the philosopher Žarko Puhovski, writer and journalist Ivan Lovrenović, and historians Tvrtko Jakovina and Dušan Bilandžić.

Bosni”), ili pak analitično (Banac: “njegova unutrašnja i međunarodna politika”). Sve se na kraju završilo nadvikivanjem koje su isprovocirali uglavnom postariji bukači iz prvih redova publike. Ako je panel-diskusija već okončana tako razočaravajuće, onda valja reći i da je na njenom početku stajala izvesna senka skandaloznog. Prvi govornik, Žarko Puhovski, otpočeo je svoje izlaganje tvrdnjom: “Uradiću ono što i kazalište: lupacu teze bez argumentacije”. To je svakog prisutnog moralo naterati da se zapita: zar smo tokom prethodnih sedam večeri zaista bili svedoci masovnih lupetanja?

Ovaj nipodaštavajući odnos prema pozorištu i umetnosti uopšte poprimio je u izlaganju Slavoja Žižeka zabrinjavajuće razmere. Tek jedva se dotakavši teme Tita, Žižek je pokušao je da publici suptilno proturi tezu kako čitavo političko nasleđe hrvatske države u dvadesetom stoleću stoji na dvostrukim osnovama: na fašizmu i komunizmu. Ne osporavajući užase staljinističkih čistki, on je izneo svoje teze uperene protiv pokušaja najnovije revizionističke historiografije da izjednači nacizam i komunizam kao totalitarne režime. U tom svom hvalevrednom naporu da ipak ostane privržen ideji Revolucije, Žižek se napeo da pokaže kako staljinistički teror, koliko god bio užasan, ipak nipošto ne sme biti razmatran u istoj ravni sa dehumanizujućim nacističkim nasiljem. Kao ključni argument, istakao je veliki zaokret sovjetske kulturne politike od avangardizma dvadesetih godina ka socijalističkom realizmu tridesetih. Prema Žižeku, sovjetska umetnost dvadesetih godina prošlog veka bila je izrazito utopijska i dehumanizujuća. Nekritički se priklonivši krajnje sumnjivoj tezi Borisa Grojsa o avangardi kao totalnoj umetnosti staljinizma, Žižek je otišao i korak dalje, ne prezajući čak ni od krivotvorenja dokaza u korist svoje teze. Tako, on tvrdi da su ideje biokosmizma, koje inače pripadaju opskurnom ruskom bibliotekaru, piscu, religioznom filozofu i preteči sovjetske naučne fantastike Pavlu Fjodorovu, bile zapravo “masovno rasprostranjene” i, štaviše, predstavljale “vladajuću ideologiju” u umetnosti dvadesetih, što se očitalo u široko rasprostranjenim metodama fizičkog vaspitanja, kao što je bila “biomehanika” Vsevoloda Mejerholda. Da, “biomehanika” je bila donekle rasprostranjena krajem dvadesetih kao metod obuke glumaca, pa čak i kao metod opšteg fizičkog vaspitanja, ali nikada nikakve veze nije imala sa utopijskim vizijama Fjodorova. Žižek jednostavno preuveličava rasprostranjenost i značaj ovih ideja ne bi li se, u tom svetlu, socijalistički realizam pojavio kao svojevrsna luka spasa od mehanicističkih ideja postrevolucionarne avangarde. “Čak i u montiranim procesima”, objašnjava Žižek, “staljinizam postavlja čoveka kao etičkog subjekta, a ne kao nekakvu potrošnu i zamenljivu mašinu”.¹ Ono što posebno uznemirava u Žižekovoj tezi nije toliko njegov pokušaj naknadnog shvatanja i revalorizovanja strahota staljinističkih čistki, koliko cena koju je spreman za to da plati. Kao i u Sovjetskom Savezu tridesetih, tako je i danas najlakše žrtvovati ono što je najranjivije i najizloženije udarima: umetnost.

Bez obzira na njihove naučne, ideološke i lične razlike, nametao se utisak da su se tog popodneva govornici (računajući tu i bukače iz publike) isključivo bavili promocijom sopstvenih ubeđenja, dok niko nije davao ni pet para za istinsko prevrednovanje Tita, a još manje za Eurokaz i za teatar uopšte. Njihovo besprimerno uzdizanje diskurzivnog nauštrb teatarskog izraza iznenađuje utoliko više što je ovaj panel očito bio zamišljen kao finale teatarskog dela festivala. Umesto da se pozabave onim što je festival imao da kaže o Titu, oni su bavili, eksplicitno ili implicitno, arogantnim odbacivanjem umetnosti, pre svega one umetnosti zasnovane na nediskurzivnim strategijama, koja je najbolje predstavljena upravo kroz sovjetsku apstrakciju dvadesetih i savremeni performans. Najveća vrednost Eurokaza '07 leži ne u promišljanju istorije ili u evociranju nekakvih sećanja, nego u proklamaciji jedinstvene snage teatra da se rve sa prošlošću i sadašnjošću na potpuno različit način od drugih diskurzivnih i umetničkih disciplina. Propustivši da sagledaju tu intervenciju teatra u istoriju, ideologiju, politiku ili čak literaturu, Puhovski, Žižek i društvo potpuno su prevideli značaj Eurokaza 2007 kao osnove za jedno temeljnije i u krajnju ruku poštenije promišljanje događaja zvanog Tito.

Teatarska tetragonala

Bilo je za očekivati da Trg maršala Tita bude izabran za mesto održavanja završne predstave Eurokaza 2007, inače zamišljene kao svojevrsni kolaž svih festivalskih produkcija. To je jedan od retkih urbanih toponima na teritoriji bivše Jugoslavije što još uvek nosi ime po Titu, preživевši proces rušenja kulta njegove ličnosti i države koju je on oličavao. Bilo bi previše olako tumačiti činjenicu da ovaj trg jos uvek nosi Titovo ime kao znak privrženosti zagrebačkih gradskih otaca bivšem predsedniku. U tome se pre svega ogleda jedno prepoznavanje značaja koji ima proces komemoracije, koji po Žaku Le Gofu predstavlja privilegovano mesto susreta uspomena i istorije. Naime, sa prelaskom od usmene reči na pisanu, vladar “celoj oblasti obuhvaćenoj njegovom vlašću natura izvestan program sećanja, s njim u centru (Le Gof 1992)”. Spomen na vladara prerasta tako u istoriju. Završno sa XIX vekom, taj “specifično urbani” način očuvanja uspomena posredstvom spomenika, kvartova i čitavih gradova umnogome je unapređen raznoraznim tehnikama reprodukcije: poštanskim markama, suvenirima i, naravno, banknotama. Socijalizam se u najranijim danima koristio podjednako najjarhaičnijim kao i najmodernijim metodama komemoracije: posezao je, s jedne strane, za drevnom veštinom mumificiranja, a s druge, razvijao nove tehnike kinematografskog predstavljanja. Čineći to, nastojao je da zasnuje afektivnu historiografiju ubrizgavajući sećanje u istoriju, disciplinu što se razlikuje od puke fikcije upravo po tome što insistira na vlastitoj naučnoj objektivnosti.

Zagrebački Trg maršala Tita predstavlja jedan od retkih ostataka nekad bogate tradicije socijalističkih festivala u okviru nekadašnje Jugoslavije. I ova tradicija, poput sličnih proisteklih

1 Žižekov referat je samo dalja razrada teze najavljene još 2001. u njegovoj knjizi *O verovanju*. Tu on piše: “Ruska avangarda iz dvadesetih (futurizam, konstruktivizam) nije samo svim silama potvrđivala industrijalizaciju, nego je dala sve od sebe kako bi ponovno izmislila novog industrijskog čoveka – ne starog čoveka kao dotle, sa sentimentalnim strastima i ukorenjenog u tradiciji, već savim novog čoveka što će oberučke prihvatiti svoju novu ulogu poluge ili šrafa u ogromnoj koordinisanoj industrijskoj Mašini”. Iza toga kreće u napad na Mejerholdov “mehanički” pristup glumi, da bi na kraju zaključio kako je “TO bilo nepodnošljivo u okvirima oficijelne staljinističke ideologije, iz čega dalje sledi da je staljinistički ‘socijalistički realizam’ zapravo bio pokušaj postavljanja osnova ‘socijalizma sa ljudskim likom’, to jest reafirmacije procesa industrijalizacije, uprkos ograničenjima tradicionalne psihološke individue”, itd. (Žižek 2001, str. 132-133)

They tried to be provocative (Puhovski: Tito was the most successful Croatian politician of the twentieth century), post-ideological (Jakovina: the economic aspect of his political decisions is largely overlooked), speculative (Bilandžić: he did what he had to do, the best he could), topical (Lovrenović: the survival of the cult of his personality in war-ravaged Bosnia), analytical (Banac: his internal and international politics). The whole affair ended with a heated debate raised by a few elderly hecklers from the first rows of the auditorium. If the end of the panel was disappointing, its beginning was quietly scandalous. Žarko Puhovski, who spoke first, began by calmly making the disclaimer: “I will do the same thing as theater: throw theses without any argumentation.” It should make one wonder: is this really what theater did during the preceding week?

This dismissiveness towards art reached alarming proportions in Slavoj Žižek’s presentation. While he hardly mentioned Tito, the subtle message he tried to dish out to his audience pertained to the double political heritage of the Croatian state in the twentieth century: that of Fascism and Communism. While acknowledging the horror of the Stalinist purges, Žižek argued against recent attempts of revisionist historiography to equate Nazism and Communism as totalitarian regimes. In his valiant effort to maintain fidelity to the event of the Revolution, Žižek tried to demonstrate that, however horrible, Stalinist violence should be distinguished from the dehumanizing violence of Nazism. As the key example, he used the great turn of Soviet cultural politics from the avant-gardism of the 1920s to the socialist realism of the 1930s. According to Žižek, the Soviet art of the 1920s was profoundly utopian and dehumanizing. Subscribing uncritically to Boris Groys’s dubious thesis about avant-garde as the total art of Stalinism, Žižek went as far as doctoring evidence by claiming that the idea of bio-cosmism by the obscure Russian librarian and writer Pavel Fiodorov was a “mass tendency” and “ruling ideology” in the arts of the 1920s, exemplified by the widespread popularization of techniques of physical training such as biomechanics. Seen in this light, socialist realism appears as the salvation from the mechanistic ideas of the post-Revolutionary avant-garde. “Even in the show trials,” argued Žižek, “Stalinism posits man as an ethical subject and not as a disposable machine.”¹ What is disturbing about Žižek’s argument is not his attempt to understand and valorize the horrors of the Stalinist purges, but the price he is willing to pay. As in the USSR of the 1930s, that which is most vulnerable and exposed comes along as a convenient sacrificial object: art.

The title of the first panel, “Titov učinak” (“Tito’s Accomplishments”) can also be translated as “Tito’s Performance.” Regardless of their disciplinary, ideological and simply personal differences, all those who spoke that afternoon (hecklers included) appeared to be not so much on a mission of reassessing Tito’s performance as on a mission against theater. This unscrupulous pitting of discursive against performance practices was all the more striking since the panels were obviously intended as a coda to the theater festival. They were meant to clarify issues raised by artistic practice. Instead of doing that, they arrogantly dismissed art, especially art that relies on non-discursive strategies, best exemplified precisely by the non-objective art of the Soviet 1920s and contemporary performance art. The highest virtue of Eurokaz ‘07 is not to be found in its rendering of history or its evoking of memories, but in its claiming for theater the power to engage with the past and with the present in ways that no other discursive discipline can. By failing to understand this intervention of theater into history, ideology, politics and even literature, Puhovski, Žižek and others ultimately missed the point about the importance of Eurokaz 2007 for the general understanding of the event called Tito.

Square Dance

The final performance of Eurokaz 2007, billed as a montage of all festival productions, was scheduled to take place on Marshal Tito Square. It is one of the few urban topoi named after Tito in the region of the former Yugoslavia that survived the process of dismantling his personality cult and his state. This city square stands witness to the process of commemoration which, according to Jacques Le Goff, represents the privileged point of encounter between memory and history. Namely, in the passage from orality to writing, the ruler “himself deploys, on the whole terrain on which he holds sway, a program of remembering of which he is the center” (Le Goff 1992). The memory of the ruler becomes history. By the end of the 19th century, this “specifically urban” way of commemoration through monuments, neighborhoods, and entire cities becomes increasingly diversified through new techniques of reproduction: postage stamps, souvenirs, and, of course, banknotes. In its early years, socialism drew on both the most archaic and the most recent means of commemoration: it went back to the ancient methods such as mummification, while inventing new techniques of cinematic representation. In doing so, it attempted to establish an affective historiography by injecting memory into history, the discipline that distinguished itself from fiction precisely by insisting on its scientific objectivity.

Zagreb’s Marshal Tito Square is one of the few surviving reminders of the rich tradition of socialist festivals in the former Yugoslavia. This tradition, like the ones that emerged in post-revolutionary France and Russia, served not only to commemorate the revolution, but also to maintain its active

¹ Žižek’s talk is an amplification of the thesis he already advanced in his 2001 book *On Belief*. Here, he writes: “The Russian avant-garde art of the early 1920’s (futurism, constructivism) not only zealously endorsed industrialization, it even endeavored to reinvent a new industrial man – no longer the old man of sentimental passions and roots in traditions, but the new man who gladly accepts his role as a bolt or screw in the gigantic coordinated industrial Machine.” He then goes on to attack Meyerhold’s “mechanical” approach to acting, and to conclude that “THIS is what was unbearable to AND IN the official Stalinist ideology, so that the Stalinist ‘socialist realism’ effectively WAS an attempt to reassert a ‘Socialism with a human face,’ i.e. to reinscribe the process of industrialization within the constraints of the traditional psychological individual,” and so on (Žižek 2001:132-3).





iz postrevolucionarne Francuske ili Rusije, teži ne samo obeležavanju revolucije nego i očuvanju njenog aktivnog prisustva u sadašnjosti. Imamo li na umu Deridinu opasku vezanu za Rusoovu Raspravu o poretku jezika, gde festival figurira kao stalni nadolazak sadašnjosti, to bi značilo da on stoji ne samo u metaforičkom nego i u metonimijskom odnosu prema revoluciji. U rusovskom tumačenju festivalske svečanosti, gde se pridaje veliki značaj ideji o nemogućnosti označavanja bez predstavljanja, susrećemo se sa novom konceptualizacijom prelaska oralnog u pisano, tj. iz aistoričnosti u istoriju. "Pre festivala", veli Derida, "u stanju čiste prirode, nije bilo prisutno iskustvo kontinuiteta; tek po okončanju festivala javlja se iskustvo diskontinuiteta; festival je model kontinuiranog iskustva. Sve što možemo utvrditi u terminima konceptualnih opozicija jeste da formiranje društva otpočinje tek prvog dana po svršetku festivala. Iz te opozicije sledi fundamentalna opozicija između kontinuiteta i diskontinuiteta, između izvornog festivala i organizacije društva, igre i zakona" (Derida, 1974, 262, kurziv moj).

- 2 O figurativnom tumačenju istorije pogledati *Mimezis* Eriha Auerbaha, str. 156.

U socijalističkim festivalima igra tako postaje zakon što uspostavlja figurativnu interpretaciju² predrevolucionarne istorije. Prema ovoj interpretaciji, revolucija nameće značenje svemu što joj je prethodilo. U tom svetlu, događaji što su doveli do revolucije bili su njena predistorija, dakle nepotpuna istorija, istorija nesvesna sebe same. Međutim, Derida je pronašao još nešto u Rusovom tekstu što su socijalistički adepte gledali po svaku cenu da izbegnu: "Postizvorna degradacija analogna je predizvornom ponavljanju. Artikulacija, pojavljujući se kao supstitut za strast, utvrđuje poredak potreba. Namesto ljubavi dolazi ugovor. Jedva jednim delom oprobana, igra se degeneriše. Festival postaje rat." (267).

- 3 Izbor koji nudi Žižek je lažan: iz perspektive sadašnjosti, fašizam i komunizam mogu ići samo u paru, koliko god to jednog ili drugog uzdizalo ili unižavalo.

Za razliku od učesnika panel-disusije posvećene pozorišnim predstavama o Titu, sami performansi na temu Tita nisu se jalovalo iscrpljivali u pokušajima iznalaženja odgovora na temu: "Ko je bio Tito?" Umesto toga, Eurokazu 07 ova tema poslužila je kao prilika da se usredsredi na neka važnija pitanja, kao što je status revolucije u današnjem svetu, odnos između zakona i igre (to jest, između diskurzivnog i nediskurzivnog), kakvo nasleđe fašizam i komunizam ostavljaju ratu³ i, razumljivo, pitanje identiteta samog festivala.

Rešenost Eurokaza da se udalji od konvencionalnih oblika festivala mogla bi se protumačiti kao svojevrtni omaž sopstvenoj festivalskoj pozadini: kako u rusovskom utopijskom smislu, tako i u konkretnom, opipljivom i krajnje prepoznatljivom smislu socijalističkog festivala. Odmeravan u odnosu na slične festivale u regionu, ovaj festival postigao je nešto što bih nazvao pre revolucionarnošću nego hrabrošću. Izbegao je zamke hipokrizije što se redovno kriju iza tvrdnji o traganju za novom i alternativnom estetikom, ali nas je isto tako nagnao da ponovno promislimo šta zapravo znači organizovati, postaviti, inscenirati teatarski festival. Odabirom umesto zbirom teatarskih radova svake vrste, Eurokaz je nagovestio, i to na nivou očiglednog, kako tema nije više provizorno povezivanje grupe međusobno nesrodnih predstava. Umesto toga, tema prerasta u organizujući princip koji omogućuje predstavama da se bave jedne drugima, da upućuju jedna na drugu, da dopunjuju uzajamno svoje značenje ili ga čak nište. Za tu transformaciju festivalskog obrasca, od najmanjeg zajedničkog imenitelja do centralnog organizujućeg principa, ne može se reći da je baš išlo naruku linearnoj progresiji programa svojstvenog konvencionalnim teatarskim festivalima. Drugim rečima, hronološki redosled predstava ne određuje konačnu strukturu festivala. Ovaj zaokret na koji su se odlučili umetnički direktori festivala Gordana Vnuk i Branko Brezovac od gledaoca zahteva da i sami festivalu pridu na sasvim novi način. Da budem precizniji, Eurokaz nije više postavljao zahtev da na sve predstave bacimo jedan sveobuhvatan pogled, ili da ih posmatramo iz neke jedinstvene perspektive, već nas je prisiljavao da pokušamo da shvatimo njihov međusobni odnos; da shvatimo značaj ne samo svakog pojedinačnog rediteljskog zahvata, nego i mesta gde se oni uzajamno preklapaju, kao i prirodu njihovog odnosa.

Organizatorima Eurokaza mora se odati priznanje što nisu pristali da njihov estetski izbor bude podređen specifičnostima samog ambijenta. Umesto toga, izabrali su mnogo teži put u pokušaju da istraže sencište istorije i sećanja. Kao što sama reč sugerise, skver ne spada samo u deo urbanog pejzaža, već je i primer geometrijske forme. Već i sam podnaslov festivala "četvrti put" ukazuje u pravcu tetragonalnog. Da ponovimo: s jedne strane, imamo istorijsku ličnost najvišeg reda, nekoga ko dolazi iz prošlosti ali čije prisustvo i dalje pulsira kroz sadašnjost, a s druge, imamo diskurse što pokušavaju da nadvladaju i imobilizuju taj temporalni optički pogled na prošlost i sadašnjost, i obratno, iz sadašnjosti u prošlost. Drugim rečima, na jednoj strani stoji sirovi materijal prošlosti, a na drugoj istorijske interpretacije što nastoje da taj materijal učine razumljivijim. Figura koja se pomalja iz svega toga jeste figura sećanja i istorije kao binarnih suprotnosti. Stvari, dakako, nisu tako jednostavne: pomenuta binarnost zbilja daje nekakvo objašnjenje, ali ne ostavlja mesta za korekcionu marginu. Usled toga procesi postaju svojevrstne strukture što isključuju telo i, zajedno s njim, performans. Umesto da odbacimo strukturalistički pristup, figura četvorougona poziva nas da je sagledamo iznutra ne bi li njene mogućnosti ispitali do krajnjih granica. Ono s čime se susrećemo na Trgu maršala Tita jeste uzajamna zamenljivost istorije i sećanja. Istorija može postati sećanjem, kao i obrnuto. Dvapat ponovljena, pomenuta operacija opet daje isti rezultat. To se u matematici naziva involutivnom operacijom: učili smo u školi da dodavanjem još jednog minusa ispred $-X$ dobijamo X . Isti je slučaj i sa inverzijom: $1/X$ opet daje X . Oba ova para potiču iz Klajnove grupe, što se grafički može predstaviti kao kvadrat:

presence. Now, if we take into consideration Derrida's observation that in Rousseau's *Essay on the Origin of Languages*, the festival emerges as a continuous advent of presence, it becomes obvious that the festival has not only a metaphoric but also a metonymic relationship to the revolution. In Rousseau's privileging of the festival as the impossible signification without representation, we encounter another conceptualization of the passage from orality to writing, that is, from a-historicity to history. "Before the festival," writes Derrida, "in the state of pure nature, there is no experience of the continuous; after the festival the experience of the discontinuous begins; the festival is the model of the continuous experience. All that we can fix in the conceptual oppositions is therefore society formed on the morrow of the festival. And these oppositions will first suppose the fundamental opposition of the continuous and discontinuous, of the original festival to the organization of society, of the dance to law" (Derrida 1974:263, italics added).

In the socialist festival, the dance becomes the law that establishes a figural reading² of pre-revolutionary history. Revolution imparts with meaning everything that leads to it. In that sense, the events that led to revolution were its prehistory, therefore an incomplete history, a history unaware of itself. However, Derrida also finds something in Rousseau's text that socialist revelers tried very hard not to see: that the point of irruption marks the beginning of history and of its own decay at the same time: "Post-originary degradation is analogous to pre-originary repetition. Articulation, substituting itself for passion, restores the order of need. The treaty takes the place of love. Hardly attempted, the dance degenerates. The festival becomes war" (267).

Unlike the members of the panel dedicated to Tito's performance, the performances about Tito did not waste time on the trivial question implied by its theme: "Who was Tito?" Instead, Eurokaz '07 used this theme as an occasion to address more fundamental issues, such as the status of the revolution today, the relationship between law and dance (that is, of discursivity and nondiscursivity), the legacy of communism and fascism to the war³, and, of course, its own identity as a festival.

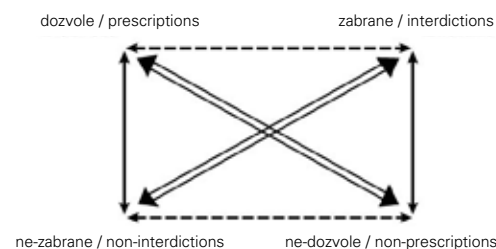
Eurokaz's decision to depart from the conventional theater festival format can be seen as an act of acknowledging its own festival background: both in Rousseau's utopian sense and also in the concrete, tangible, and still very much recognizable sense of socialist festivals. Measured against other theater festivals in the region, this acknowledgement can be seen as a bold, I dare say, revolutionary act in its own right. It not only wipes away a certain hypocrisy that was always hidden behind claims of a search for new and alternative aesthetics, but also forces us to rethink what it means to stage a theater festival. By commissioning instead of collecting theater and performance works, Eurokaz suggests, on the most obvious level, that a theme is no longer a thin line that tentatively, if at all, connects a group of completely unrelated performances. Instead, it becomes the organizing principle that makes festival performances engage with, reflect upon, add to, and even undermine one another. This transformation of the festival's theme from its least common denominator to its central organizing principle complicates the linear progression of the conventional theater festival. In other words, the chronological order in which the productions are presented no longer necessarily determines their significance to the overall structure of the festival. This transformation of the theater festival challenges us to come up with new ways of looking at and writing about it. More precisely, the challenge posed by Eurokaz is not how to look simultaneously at all of the festival productions, or how to look at them from a single perspective, but to try to recognize how they relate to one another; and, further, to recognize the significance of not only each individual production, but also their intersections and relationships. All of that makes me think again about the square.

The organizers of Eurokaz deserve credit for their refusal to limit their aesthetic choices to the principles of site specificity. Instead, they chose a much more difficult path of exploring the intersections between history and memory. As the word itself suggests, the square is not only an urban site, but also a pattern or a geometrical form. Even the festival subtitle, "the fourth way," betrays a certain propensity towards the tetragonal. To recap: on the one hand, we have a historical personality of the first order, someone from the past whose presence still reverberates in the present; on the other hand, there are discourses that are trying to master and immobilize that temporal current. In other words, on one side is the raw, material past, and on the other historical interpretations that make it intelligible. The structure that emerges is that of memory and history as a binary opposition. Of course, things are not so simple: the binary indeed produces meaning but leaves no space for slippage. It reduces processes to structures, thus excluding the body, and, with it, performance. Instead of dismissing the structuralist approach, the figure of the square invites us to look at it from within and allow it to bring itself to its very limit. What we encounter on Marshal Tito Square is the interchangeability of memory and history. History can become memory, and vice versa. If the operation is repeated twice, nothing changes. In mathematics this is called an involutive operation: we learned in school that placing another minus sign in front of $-X$ changes it back into X . The same happens with inversion: the inverse of $1/X$ is X . These two pairs form the Klein group, which can be graphically presented as a square:

² On figural interpretation of history, see Erich Auerbach, *Mimesis*, p. 156.

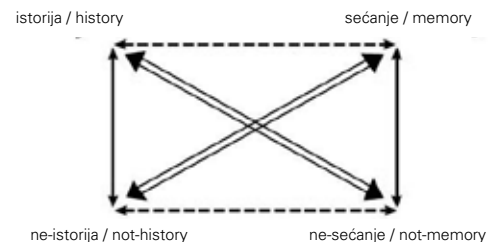
³ The choice Žižek proposes is false: from the perspective of the present, they can only come together, for better or for worse.

Na ovom dijagramu, isprekidane strelice obeležavaju suprotne operacije, puna strela predstavlja inverziju, dok dvostruka strela služi za označavanje inverzije i suprotnosti. Za razliku od obične binarnosti, Klajnova grupa uspostavlja višestruko složene odnose i dopušta mnogobrojne kombinacije. Kao takva, njena funkcija nije da prikazuje neke nepromenljive odnose, već niz permutacija, transformacija i revizija. Izvan matematike, Klajnova grupa koristi se u najrazličitijim disciplinama kao što su psihologija (Jean Piaget), semiotika (Algirdas Julian Greimas), strukturalna antropologija (Claude Levi-Strauss) i istorija umetnosti (Rosalind Krauss). Za razliku od konvencionalne binarne strukture, Klajnova grupa ostavlja prostora za kontekstualna značenja, značenja u nastajanju, za izvesne pokazatelje neodlučnosti, ukratko, otvorena je za stvaranje novonastalih značenja. Na primer, u Greimasovoj primeni Klajnovе grupe na sistem propisa, susrećemo sledeći dijagram:

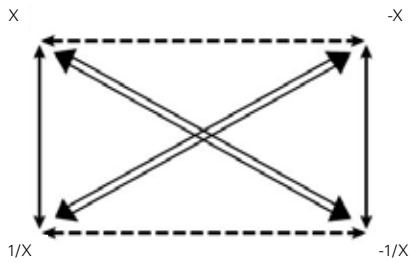


Greimas nudi primer jezika saobraćajnih semafora: ako zeleno svetlo znači dozvoljen prolaz a crveno zabranu, onda žuto može označavati i ne-dozvolu (uspori) i ne-zabranu (pripremi se da nastaviš vožnju) (Greimas 1968, 93). Istražujući opoziciju predeo -arhitektura Rosalind Krauss demonstrira kakve potencijale dijagram nudi za dalje širenje i varijacije. Gornju liniju (X, -X) predstavila je kao složenu, a donju (1/X, -1/X) kao neutralnu, da bi zatim ucrtala niz tangenti na početni četvorougao. Ono što je time dobila jeste mogućnost kompleksne igre transmutacija, kojom se iz osnova menja početno poimanje premisa od kojih je naše istraživanje krenulo: "Lavirint istovremeno predstavlja deo ambijenta i arhitekture, japanski vrt je takođe ambijent i arhitektura; ritualna igrališta kao i putevi kojim su išle procesije drevnih civilizacija u tom smislu smešteni su u istom kompleksu", gde "kompleks" u sebi objedinjuje i predeo i arhitekturu, dajući tako široke mogućnosti i za skulpturu (Krauss, 1979, str. 38). Krenemo li tragom Kraussove, najbolji način da shvatimo potencijale pozorišne intervencije na prošlost jeste da ih posmatramo u odnosu između istorija-sećanje kompleksa. Drugim rečima, umesto pitanja: "Kako pozorište predstavlja istoriju?" treba da postavimo pitanje: "Kakve nam druge odnose, izvan postojećih kategorija, prema vremenu i temporalnosti pozorište dopušta, počev od istorije i sećanja, uključujući tu i predstavljanje?"

Uz pomoć gorepomenutog dijagrama pokušaću da dam neke odgovore na izazove koje postavlja Eurokaz 2007. Ako suprotstavimo istoriju i sećanje duž složene gornje ose (X, -X), onda će dijagram izgledati ovako:



Dve festivalske predstave sa lakoćom se uklapaju na donju, neutralnu liniju dijagrama: *Put za Jeruzalemsko*, što stoji na strani ne-sećanja i Nasser & Tito, ili kako sam naučio da volim socijalizam na strani ne-istorije. Obadve su minimalističke, i obe gledaju na Tita sa neke spoljne tačke gledišta: prva iz perspektive zapadnoevropskog turista, druga iz perspektive nekoga ko dolazi iz jedne od zemalja utemeljitelja pokreta nesvrstanosti. *Put za Jeruzalemsko* je slajd-instalacija čiji su okviri prošireni upotrebom i drugih teatarskih elemenata, kao što je glas naratora što ide preko slike, živi nastup bleh-orkestra i nastupi solo izvođača. Komad obrađuje putešestvije pčelarskog uzgajivača Artusa Tita, koji polazi na put da bi u Jeruzalemsko, malo zagorsko seoce u Hrvatskoj, doneo pčelinju kraljicu. Kako se putovanje odvija, to se geografija sve više razglavljuje. Usput biva dodatno kontaminirana elementima geologije i historije, iz čega izranjaju besmislene turističke impresije. Artus Tito i njegova družina



In this graph, the dotted arrow designates the operation of opposition, the full arrow that of inversion, and the double arrow of both inversion and opposition. Unlike a simple binary, the Klein group establishes multiple relationships and allows multiple combinations. As such, it does not describe fixed relationships, but permutations, transformations, and revisions. Outside of mathematics, the Klein group has been used in disciplines as varied as psychology (Jean Piaget), semiotics (Algirdas Julian Greimas), structural anthropology (Claude Lévi-Strauss), and art history (Rosalind Krauss). All of these engagements with the Klein group draw on its playful approach to the production of meaning. Unlike the conventional binary structure, the Klein group leaves room for emergent and contextual significations, points of indecision, and, in short, for the creation of new meanings. For example, in Greimas's application of the Klein group to systems of prescriptions, we find the following graph:

Greimas offers the example of the language of traffic lights: if green stands for prescription and red for interdiction, then yellow may mean either a non-prescription (slow down) or a non-interdiction (prepare to proceed) (Greimas 1968:93). In her investigation of the landscape/architecture opposition, Rosalind Krauss demonstrates the graph's potential for expansion and variation. She designates the upper line (X, -X) as complex, and the lower one (1/X, -1/X) as neuter, and then proceeds to inscribe a series of tangents to the initial square. What emerges is a complex game of transmutations that ultimately changes our understanding of the starting premises of the investigation: "Labyrinths and mazes are both landscape and architecture; Japanese gardens are landscape and architecture; the ritual playing fields and processions of ancient civilizations were in this sense the unquestioned occupants of the complex," where the "complex" combines landscape and architecture, thus generating an expanded field of sculpture (Krauss 1979:38). Following Krauss, we can say that if we want to understand the potential of theater's intervention in the past, we should look at it in relation to the history/memory complex. In other words, instead of asking: "How does theater represent history?," we should ask: What other relationships to time and temporality does theater allow us to think outside of existing categories, starting from history and memory, including representation?"

The graph, then, allows me to try and respond to the challenge thrown at me by Eurokaz 2007. If we place history and memory at the complex line (X -X), then the graph will have the following form:

Two festival productions easily fit into the neuter line of the graph: The *Road to Jeruzalemsko* on the side of Not-Memory, and Nasser & Tito or How I've Learned to Love Socialism on the side of Not-History. Both of them are minimalist, and both of them look at Tito from an outsider point of view: the former from the perspective of a western European tourist, and the latter from the perspective of someone who comes from one of the founding countries of the movement of non-alignment. The *Road to Jeruzalemsko* by the Hamburg-based theater group Schöne Gegend, is a slide-show installation, expanded by the use of theatrical elements such as the voice-over of a narrator, a live marching band, and a solo performer. It is a travel story about the beekeeper Artus Tito, who sets out to bring the queen bee to the village of Jeruzalemsko in the Croatian region of Zagorje. As the journey unfolds, geography becomes disjointed. It mixes with geology and history in order to form nonsensical tourist impressions. Artus Tito and his gang are innocents abroad: they learn that the country they are





DB Indós - House of extreme music theatre, Zeleno, zeleno, Eurokaz, 2007, Photo: Eurokaz

nemaju predstavu o svetu kroz koji putuju: tako, nailaze na Bosansku Belgiju, Montenegriju, Švapsko Kosovo, Serbodoniju i Nuklearnu Hrvatsku; usput nailaze na stenovit predeo krasa, gde sreću Kraljicu Krasa; zatim jezersku oblast gde susreću Sisoja i Nimfu Rusalku i najzad, dolaze do plantaža soli, gde ih dočekuju Slani Povrtlari. Ukratko, *Put za Jeruzalemsko* predstavlja panoramu turističkih ne-sećanja. Nepouzdan sećanje potrošača satkano je iz različitih, odvojenih percepcija pojedinačnih trenutaka. One formiraju pahuljičasti talog što, kad se protrese, stvara snežni efekat kao u staklenoj kugli.

Dok u *Putu za Jeruzalemsko* turistička amnezija prouzrokuje iskrivljenu istoriju, dotle u Nasseru & Titu istorija je ta koja ne dopušta mesta sećanjima. Egipatski režiser Ahmed El Attar lepi fragmente iz skorije egipatske istorije, kao što su gradnja hidroelektrane na Nilu i nacionalizacija Sueckog kanala, preko slika iz porodičnog albuma. Otac i majka, dva sina i kćerka, sede jedno pored drugog na kauču dok čekaju večeru. Važna državnička proslava, gde se predsednik Naser obraća naciji, prožima privatnost porodične ceremonije obedovanja. U ovom malom pozorištu gesta i poze, sve se odigrava sa nekom jezivom usporenošću. Otušena komunikacija između izolovanog oratora i apstraktne mnogoljudne publike izgleda kao da nije bez upliva i na porodični život. Njome se uspomene reduciraju na blede požutele fotografije ili na šturo sveden dnevnički zapis: za ručak smo imali supu, kuskus, ribu i salatu.

Idemo sad ka gornjoj složenoj liniji. Od ukupno devet festivalskih predstava, komad Slobodana Šnajdera *Tito – Stanoviti dijagrami čežnje* približava se najviše konvencionalnom tumačenju istorije kao niza hronoloških događaja, zasnovanih na dokumentarnoj građi. Mnogo toga ukazuje da je ovo trebalo da bude centralna festivalska predstava: u pitanju je jedini komad nekog priznatog dramskog pisca pisan specijalno za ovu priliku, jedina predstava koja se igrala na velikoj sceni Hrvatskog narodnog kazališta, sa daleko najvećim glumačkim ansamblom (nekih četrdesetak glumaca). Taj ambiciozni projekat iziskivao je kolektivnu režiju: predstavu je potpisao trio mladih makedonskih reditelja, Martin Kočovski, Dean Damjanovski i Dejan Projkovski, uz koreografsku asistenciju ruske koreografkinje Olge Pone i pod umetničkim nadzorom Branka Brezoveca, jednog od umetničkih direktora festivala. Glumačko jezgro predstave činili su probрани glumci izvrsnog makedonskog Nacionalnog teatra iz Bitole.

Tamo gde naracija gradi linearnost, dijagram pruža kompleksnost; dok je naracija zasnovana na sukcesivnosti i stalnom pritoku novih informacija, dijagram počiva na simultanosti i jukstapoziciji. Taj dijagramski pristup Titovoj biografiji izvrsno će se pokazati u uvodnoj sceni *Tito – Stanoviti dijagrami čežnje*. Šnajder, koji se efektno poslužio konvencijama dokumentarnog teatra u svojim komadima Hrvatski Faust i Karnov, duboko je svestan činjenice da dokumenta počinju da isijavaju svoje značenje tek kad se nađu razmeštena u odgovarajućem kontekstu. Stoga je on mudro izabrao da Titovu biografiju postavi u okvire Francuske revolucije. Na nivou Eurokaza 07, ovom kontekstualizacijom festival je osigurao bitnu kopču sa centralnom temom i pitanjima revalorizacije revolucije. Međutim, to je ipak bio nedovoljan oslonac samom komadu, koji je ubrzo skliznuo nazad ka alegorijskoj biografiji. Tragičnu kontradikciju, toliko potrebnu velikoj drami, Šnajder pronalazi u Titovoj podeljenosti između ličnog i političkog, odnosno između porodice i revolucije. Publika treba samo da prati putovanje malenog lesa da bi shvatila svu ironiju ove alegorije: od ukopnog sanduka namenjenog Josipovoj i Pelagijinoj mrtvoj bebi, kovčeg prerasta u tajno skrovište za čuvanje komunističkih pamfleta i, najzad, u podijum sa kojeg teku vatreni govori. Gestovi su na sličan način dati u jukstapoziciji. Godina 1941, Užice: Tito se svojeručno brije; Moskva 1948: Tita brije raskalašna pozamašna matrona.

Ova razapetost između ličnog i političkog data je u skladu sa proklamacijom Petera Weissa po kojoj je "zadatak dokumentarnog teatra da uvek iznova stavlja činjenice na kušnju" (Weiss 1968, str. 383). No, ta dijagramatska tenzija što prožima predmete, tela, gestove i celu scensku postavku počinje da slabi kako naracija prelazi na herojska razdoblja Titove biografije. Taj pad počinje upravo u trenutku prve konverzije: nakon sloma tzv. "Užičke republike", partizani počinju da stiču poverenje lokalnog stanovništva kroz primere disciplinovanosti i asketizma. Drugim rečima, upravo u trenutku kada vojno i politički dospeva na najnižu moguću tačku, Titov pokret počinje da stiče svoje prve preobraćenike. Od tog trenutka nadalje, onoliko koliko se stvari razvijaju dobro po Tita, utoliko lošije idu po samu dramu. Dijagram ponire u istorijsku naraciju sa svim nedostacima i dvosmislenostima što prate takvo posrtanje. Kad je reč o Titu, više nije moguće razlučiti ono što samo podseća na "gola fakta" od goleme mase podataka o njemu. Čak i datum njegovog rođenja ne zna se pouzdano (da li je rođen 9. ili 25. maja? da li je postao generalni sekretar KPJ 1937. ili 1940?); što u još većjoj meri važi za odluke i akcije koje je kasnije preduzimao. Ako mit već predstavlja istorijski materijal, jedino što je pomenutom komadu odista pošlo za rukom jeste da pokaže neuspešnost svih dosadašnjih pokušaja istoriografije da pruži sažetu verziju mita o Titu. Paradoks predstave *Tito – Stanoviti dijagrami čežnje* leži u tome što se, koliko god bila neuspešna kao predstava, tim uspešnija pokazala kao sastavni deo festivala. Uprkos tome što je debelo podbacila u pokušaju da istoriju predstavi na pozorišnim daskama, zahvaljujući njoj, otkrivena su barem neka druga, manje ortodoksna i kreativnija vrata obračunavanja sa prošlošću. Nije slučajnost što je Weiss svoj manifest iz 1968. "Četrnaest postavki dokumentarnog teatra" otpočeo svojevrsnim popisom materijala, u koji ulaze: "skupštinski komunikеji, dosijei, pisma, statističke tabele, berzanski papiri, balansni izveštaji banaka i velikih preduzimačkih poduhvata, službene beleške, govori, intervjui" itd. (375). Još je manja slučajnost što se ovo teatarsko proklamovanje vere u činjenice događa upravo u vreme kad sama istorija počinje da gubi poverenje u snagu dokumenta. U *Arheologiji znanja*, objavljenoj 1969, Fuko primećuje da

touring dissolves into Bosnian Belgium, Montenegro, Swabian Kosovo, Serbodonia, and Nuclear Croatia; they wander into crass, where they meet Crass Princesses; into a lake region where they encounter Sucker and Nymph Rusalka; and finally into salt plants, where they are greeted by Salt Gardeners. In short, *The Road to Jeruzalemsko* is a panorama of tourist not-memory. Consumers' flimsy memories come from perceptions that are produced from moment to moment. They create a flaky sediment that, if stirred up, produces the snow globe effect.

Whereas in *The Road to Jeruzalemsko*, tourist amnesia produces a distorted (hi)story, in Nasser & Tito, it is history that leaves no room for memories. The Egyptian director Ahmed El Attar pastes fragments of Egypt's history from the 1950s, such as the building of the dams on the Nile and the nationalization of the Suez channel, onto a photograph from a family album. Mother and father, two sons and a daughter, lined up on a sofa, waiting for dinner. The state ceremony of President Nasser's address to the nation overwhelms the private ceremony of the family meal. In this theater of gesture and posture, everything happens with excruciating slowness. The alienated communication between the isolated speaker and an abstract mass audience seems to invade family life. It reduces memories to a pale brownish photograph, or an impoverished diary entry: tonight, for dinner, we had soup, couscous, fish, and salad.

Up to the line of the complex. Out of eight festival productions, Slobodan Šnajder's *Tito – Certain Diagrams of Desire* adheres most closely to the conventional understanding of history as a chronological narration of events based on documentary evidence. In many ways, this was the central performance of the festival: it was the only play text that was commissioned from a major dramatist especially for this occasion, the only production staged in the Croatian National Theater, and it by far featured the largest cast (some forty performers). This ambitious performance was staged, so to speak, by a committee: it was directed by three young Macedonian directors, Martin Kočovski, Dean Damjanovski, and Dejan Projkovski, with assistance in choreography from Russian choreographer Olga Pona, and under the artistic supervision of Branko Brezovec, who was, together with Gordana Vnuk, an artistic director of the festival. The core of the cast was drawn from the excellent ensemble of the National Theater from Bitola, Macedonia.

Where narrative offers linearity, the diagram provides complexity; while narrative relies on succession and the incremental supply of information, the diagram thrives on simultaneity and juxtaposition. This diagrammatic approach to Tito's biography works excellently in the opening scenes of *Tito – Certain Diagrams of Desire*. Šnajder, who very effectively used the conventions of documentary theater in his plays Croatian Faust and Kamov, is keenly aware that the document begins to radiate meaning only when positioned in the proper context. He wisely decides to place Tito's biography within the framework of the French Revolution. On the level of Eurokaz '07, this contextualization provided the festival with an important connection between its central theme and the question of the revalorization of the revolution. However, it cannot sustain the play itself, which quickly slips back into allegorical biography. Šnajder focuses on Tito's conflicting desires for revolution and for family. The audience only needs to follow the journey of the tiny coffin in order to get the irony of this allegory: from the burial vessel of Josip and Pelagia's baby, the coffin turns into a hiding place for communist pamphlets, and finally into a dais from which inflammatory speeches are delivered. Gestures are juxtaposed in a similar fashion and to a similar effect. 1941, Uzice: Tito gives himself a shave; 1948, Moscow: Tito is given a shave by a bawdy woman.

This incessant tension between the personal and the political effectively draws on Peter Weiss's demand that "the documentary theater submit facts to an appraisal" (Weiss 1968:383). However, the diagrammatic tension that permeates objects, bodies, gestures, and entire stage compositions begins to deteriorate as the narrative takes up the heroic part of Tito's biography. This decay begins precisely at the moment of the first conversion: after the crushing defeat of the so called "Užice Republic," the partisans begin to win the confidence of the local population through their discipline and asceticism. In other words, as it reaches its political and military nadir, Tito's movement wins its first converts. From then on, as things improve for Tito, Šnajder's drama goes downhill. The diagram turns into a narrative, a historical one at that, with all of its shortcomings and ambiguities. When it comes to Tito, it becomes impossible to distill anything even resembling "bare facts" from the mass of information about him. Even his dates are uncertain (was he born on May 9th or 25th? Did he become the Secretary General of the Yugoslav Communist Party in 1937 or 1940?); much more so, his decisions and actions. If myth is the material of history, the only thing that this production clearly shows is that, thus far, historiography has been unable to digest the myth of Tito. The paradox of *Tito – Certain Diagrams of Desire* is that whereas it fails as a stand-alone performance, it succeeds as a constitutive part of the festival. In its failed attempt at (re)staging history, it opens up other, less orthodox and more creative ways of engaging with the past. It is not accidental that Weiss opens his 1968 manifesto "Fourteen Propositions for a Documentary Theater" with an inventory of materials: "minutes of proceedings, files, letters, statistical tables, stock-exchange communiqués, presentations of balance-sheets of banks and industrial undertakings, official commentaries, speeches, interviews" and so on (375). It is even less of a chance that this proclamation of theater's faith in fact coincides, almost to date, with the beginning of history's loss of faith in the document. In *Archaeology of Knowledge*, published in 1969, Michel Foucault observed that whereas

“dok se istorija, u svojoj tradicionalnoj formi, prihvatila toga da ‘memoriše’ *spomenike* prošlosti, transformišući ih u *dokumenta* i pružajući im mogućnost da iz njih progovori ono što najčešće ostaje neverbalno ... u naše vreme, međutim, istorija je ta koja preobražava *dokumenta* u *spomenike*. U onoj oblasti gde je nekad, u prošlosti, istorija dešifrovala tragove što ih je ostavio čovek, ona sada razvija masu elemenata što čekaju da budu grupisani, uzdignuti do relevantnosti, postavljeni u međusobne odnose kako bi formirali totalitete (Foucault 1972, str.7, kurziv kao u originalu).”

Uprkos toj temeljnoj zavisnosti od dokumenata što postaju totaliteti, *Tito – Stanoviti dijagrami čežnje* navodi nas da postavimo i neka druga pitanja vezana za dokumenta i teatar. Šta čini dokument? Nadalje: kako dokument može biti predstavljen na pozornici? I dalje od toga: kako dokument biva transformisan kroz taj iznenadni zaokret kojim dospeva u polje predstavljačkog? Može li uopšte preživeti na sceni? Postoji li posebna vrsta dokumenata naročito podesnih za teatar? Postoji li teatarski arhiv? Na mnoga od ovih pitanja, ako ne i na sva, odgovor možemo potražiti duž one druge linije, što je smeštena nasuprot kompleksnoj (sećanje, -X), gde je svoje mesto sasvim prirodno zauzela predstava *Zelena, zeleno* autora i izvođača DB Indoša – Kuća ekstremnog muzičkog kazališta.

Umesto da posmatra Tita kao istorijsku figuru, Davor Bartol Indoš nastoji da pronade i aktuelizuje ono što je izgubilo vrednost za istoriju, ostavši sačuvano samo kao individualna uspomena. Umesto “da stavlja činjenice na kušnju”, predstava *Zelena, zeleno* pokušava da lična sećanja iskoristi u svrhu prizivanja kolektivnog iskustva (ne i iskustva kolektiviteta!), premošćujući time ambis koji bespovratno deli prošlost od sadašnjosti. *Zelena, zeleno* je jedina predstava na otvorenom, mada se festival održavao u jeku leta. Predstava je igrana u Studentskom centru u Paviljonu N, gde je nekad bilo sedište Međunarodnog studentskog kluba prijateljstva. Zgrada je nedavno stradala u požaru, zapečativši time na najbolji način jedan nedavni period istorije, čija su kultura i spomenici nepovratno nestali. Paradoksalnost situacije leži u tome što pomenuti period još nije iščileo iz sećanja ljudi. Postavljena na mestu negdašnjih institucija što ih pokušava oživeti iz prošlosti, *Zelena, zeleno* je sazdano od velikog broja dokumenata: intervju, službenih izveštaja, fotografija i čitavih ličnih arhiva. No, uprkos tome, ova predstava nije nostalgичni pogled na relativno noviju istoriju, već pre predstava-esej o prirodi predstavljačkog sećanja. Ona pokazuje da nije bitno samo šta, već i kako se nečeg sećamo. Za Damira Bartola Indoša i družinu mnogo je važnije trenutno stanje stvari od evokacije onoga što bejaše nekad davno: ovaj zid, ova zgrada, ova vrata, ovaj red prozora, ovaj komad travnjaka, ovo drvo. I još: ova knjiga, ova zidarska kolica, ovaj pamflet, ova lopata. I dve šake što drže lopatu i hrpa uzgrnutog šljunka – rezultat njihovog rada. I druge dve šake što takođe drže lopatu. Ne bez veštine, dva para ruku zgrču šljunak u grubu no skladnu liniju. Ta se linija pruža između publike, smeštene u dnu dvorišta, i stolica raspoređenih polukružno u centru. Ispred svake stolice postavljen je mikrofoni i stalak sa notama. Recitatori sede na stolicama. Grupa muzičara je poredana iza njih, u najudaljenijem delu dvorišta. *Zelena, zeleno* ne odigrava se samo na neobičnom mestu, nego ima ništa manje i neobičnu formu. U ovom komadu su jedno kraj drugog postavljani, i stoje povezani, svečanost muzičkog recitala i radišnost omladinskih radnih brigada. Tom jednačinom, koja u sebi sadrži fizički rad ali i muzičku izvedbu, u prvi plan ističe se specifičnost radnje kao modusa sećanja. Samom predstavom Indoš i njegova grupa snažno podvlače konkretnost kao zapravo jedini dokument predstave: konkretni rad, konkretni glasovi, no isto tako konkretni izvođači što se mešaju sa publikom, dok konkretna muzika dopire iz hora sa sviračima. *Zelena, zeleno* je predstava-koncert. Ne u smislu muzičke predstave, već pre kao svojevrsnog vida sjedinjavanja: stapanja, uzajamnog spajanja, zajedničkog nadrastanja, puštanja izdanaka, ozelenjavanja.

Ta konkretnost isključuje svaku sentimentalnost. Ovde, umesto da bude predstavljeno, jedinstvo prostora i vremena je aktuelno. U eseju “O nekim motivima kod Baudelairea” Benjamin razrađuje Prustov pojam *mémoire volontaire*, hotimično sećanje kao svojevrsan vid sećanja u službi intelekta, ili sećanja za koje važi da “obavještenja koja ono daje o prošlosti ne sadrže ništa od te prošlosti” (180). Sam Prust, s druge strane, *mémoire involontaire* upoređuje sa prošlošću, pošto je skrivena, kako kaže, izvan područja i dometa intelekta, “u nekom materijalnom predmetu (u uzbuđenju koje bi taj materijalni predmet mogao u nama izazvati). Ali taj nam predmet ostaje nepoznat. I samo od slučaja zavisi da li ćemo taj predmet prije smrti susresti ili nećemo” (180). Jedino što predstava može učiniti jeste da kompresuje, u određenom vremenskom periodu, pozamašan broj svesnih uspomena i da se pritom nada najboljem. Benjamin, pak, tvrdi da “kultovi, sa svojim ceremonijalom, svojim svečanostima (ili festivalima, prim. au.), uvek iznova su dovodili do stapanja ove dve materije pamćenja”, zahvaljujući čemu “namerno i spontano sećanje prestaju biti uzajamno isključivi” (182). Kroz čistu fizičku energiju, inkantaciju, dobrovoljno izlaganje opasnostima, obelodanjivanje dokumenata i razne nepredviđene zvuke, DB Indoš – Kuća ekstremnog muzičkog kazališta stvara intenzivnu zonu spontanih sećanja. Ova zona obuhvata i obližnju železničku prugu, kojom klize dizel-lokomotive, ceremonijalno sporo, poput uspomena koje dolaze odnekud iz daljine, ničim nepodstaknute, neplanirane i savršeno prikladne, nepozvane ali dobrodošle.

I ako je izuzetno teško locirati *Zelena, zeleno* na dijagramu istorija-sećanje, to nije zbog neodređenosti ove predstave, već najpre zbog nemira koji ona izaziva. S približnom sigurnošću možemo reći da ona pripada onoj strani grafikona koja predstavlja sećanje (-X). Međutim, mesto

“history, in its traditional form, undertook to ‘memorize’ the *monuments* of the past, transform them into *documents* and lend speech to those traces which, in themselves, are often not verbal [...] in our time, history is that which transforms *documents* into *monuments*. In that area where, in the past, history deciphered the traces left by men, it now deploys a mass of elements that have to be grouped, made relevant, placed in relation to one another to form totalities” (Foucault 1972:7, italics in the original).

Through its very reliance on these documents turned totalities, *Tito – Certain Diagrams of Desire* prompts us to ask questions about documents and theater. What constitutes a document? And, more to the point: how can a document be presented on stage? And further: how is the document transformed by this sudden shift into the field of representation? Can it survive on stage? Is there a species of documents that is unique to theater? What is theater’s archive? We can find answers to some, if not all, of these questions on the other side of the complex line (memory, -X) where the performance *Green, Green*, created and performed by DB Indoš – House of Extreme Music Theatre, comfortably resides.

Instead of looking at Tito as a historical figure, Damir Bartol Indoš tries to trace and actualize that which has lost its value for history and survives only as a personal memory. Instead of “submitting facts to an appraisal,” the performance *Green, Green* tries to use personal recollections in order to restore a collective experience (not an experience of collectivity, though!), and in doing so, to bridge the abyss that separates the present from the past that has been irrevocably lost. *Green, Green* was the only site-specific performance at Eurokaz 2007. Also, it was the only open-air performance featured in this mid-summer theater festival. It was performed at the Student Center’s Pavilion N, the site of the building that once housed the International Students’ Friendship Club. The building recently burned down, thus sealing the sense that a very recent period of history, its culture and its monuments have disappeared. The paradox of the situation is that this period is still within the reach of memory. Staged at the actual site of the institution it tries to conjure from the past, *Green, Green* is devised from a number of documents: interviews, official reports, photographs, and an entire personal archive. Still, this performance is not a nostalgic view of the relatively recent past, but a performance-essay on the nature of performative remembering. For it tells us that it is not only important what, but also how we remember. For Damir Bartol Indoš and his company, the current state of affairs is much more important than evocation of things as they once were is: this wall, this building, that door, this row of windows, this patch of grass, that tree. And, further: this book, this wheelbarrow, that pamphlet, that shovel. And the pair of hands that hold the shovel, the gravel it scoops, the small mound that results from this labor. And another pair of hands holding another shovel. Skillfully, the two shovels mix and scoop gravel and make it into a rough but neat line. The line stretches between the audience seated in the corner of the yard and a semicircle of chairs placed at its center. Each chair faces a microphone and a note stand. Then, singers take their seats and look intently at their notes. A group of musicians is behind them, at the far corner of the yard. *Green, Green* is not only site specific, but also form specific. It juxtaposes and brings together the solemnity of a musical recital and energy of the Voluntary Youth Working Brigades. This equation of physical labor and the performance of music brings into the foreground the specificity of action as a mode of remembering. Through this performance, Indoš and his group make a powerful assertion that concreteness is performance’s only document: concrete labor, concrete space, concrete voices; but also the concrete performers are mixing at the audience’s feet, and the musique concrete performed by the choir and the musicians. *Green, Green* is a performance-concert. Not in the sense of musical performance, but in the sense of concrescence: con – together, crescere – grow, a coming together, coalescing, mixing, growing together, greening.

This concreteness does not allow for sentimentality. Here, instead of being acted out, the unity of space and time is actual. In “On Some Motifs in Baudelaire”, Benjamin invokes Proust’s notion of *mémoire volontaire* as a kind of memory that is in service of the intellect, or a memory whose “signal characteristic is that the information it gives about the past retains no trace of that past” (173). Proust writes that, on the other hand, *mémoire involontaire* is, like the past itself, situated “somewhere beyond the reach of the intellect and its field of operations, in some material object..., though we have no idea which one it is. And whether we come upon this object before we die, or whether we never encounter it, depends entirely on chance” (174). The only thing performance can do is to compress, in time, a great number of voluntary memories and hope for the best. Benjamin comments that “rituals, with their ceremonies and their festivals, kept producing the amalgamation of these two elements of memory over and over again,” thus making “voluntary and involuntary recollection cease to be mutually exclusive” (175). Through sheer physical energy, incantations, voluntary exposure to danger, divulging of documents, and unpredictable sounds, DB Indoš – House of Extreme Music Theatre created an intensive zone of involuntary recollections. This zone included the nearby railway tracks, along which diesel train engines occasionally rumbled with ceremonial slowness, like memories coming from elsewhere, unprovoked, unwanted but welcomed, random and involuntary.

njenog odigravanja i specifičnost same predstave, kao i njena otvorenost prema onoj vrsti slučaja koji je nezvan za podsvest, nadilaze sve radne definicije sećanja. Isuviše kompleksna za liniju gde je smešteno "kompleksno", ona otvara mogućnost za povlačenje tangente što prolazi kroz sećanje da bi formirala nove dve kardinalne tačke: pozorište i slučajnost. Pozorište ne kao predstavljanje ili medijum, već pre kao mogućnost jedinstvene izmene temporalnosti – budući da teatar već krase jedinstveno svojstvo iskrivljenja percepcije linearne temporalnosti, u smislu jednog stalnog i neprekinutog dotoka prošlosti u sadašnjost, time što unosi segmente prošlosti u sadašnjost i, još važnije, projektujući ih u budućnost. Razume se, toj urednoj razdeobi i transferu samih vremenskih jedinica protivi se snaga kontingentnosti što je inherentna vremenu. Stoga grafikon valja upotpuniti novim parom, svojevrsnom varijacijom X, -X kompleksa:

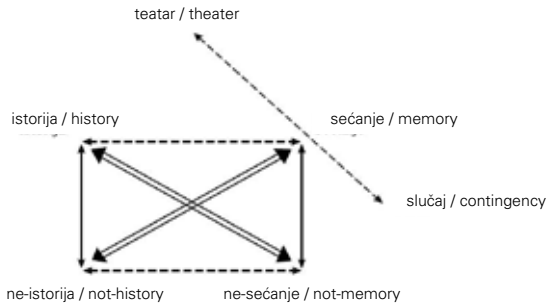
Ova tangenta paralelna je sa dijagonalom ucrtanom u četvorougao, obeleženom dvostrukom punom strelom. Naravno, to ukazuje da ona ima više zajedničkog sa dijagonalom nego sa stranicama pravougao. Dinamika unutar dijagrama sasvim je drugačija od one koja se dešava izvan njega. Zasniva se na mogućnostima kombinatornih operacija: vršiti inverziju suprotnosti, ili obrnuto, ići suprotno od inverzije. Pogledajte dijagram: možemo ići od 1/X do -X preko -1/X ili, shodno našoj varijaciji dijagrama, od ne-istorije do sećanja preko ne-sećanja. Tim putem upravo se kreće predstava *Kurvini sinovi* mlade rediteljke Anice Tomić i dramaturkinje Jelene Kovačević.

Drugo ime ne-sećanja je trauma. Što je trauma rasprostranjenija, to se teže može sanirati i preobratiti u nekakvu prihvatljivu prošlost. Tamo gde istoriografija daje odgovor na kolektivne traume kroz razne oblike revizionizma, umetnost poseže za tehnikama restrukturiranja. Ovaj izraz potiče od Nathana Vachela, autora koji se u svojoj izvanrednoj knjizi *Vizija poraženih* bavi teatarskim predstavama koje se u post-kolumbijskoj Americi javljaju kao spontan odgovor na kolektivnu traumu stvorenu u vreme konkvistadora. Te su predstave preživele čitava stoleća kolonizacije i akulturizacije, da bi danas postale deo folkloru u Peru, Gvatemali i Meksiku. Zanimljiva i puna značenja ostaje činjenica da su "porobljeni" izabrali da izraze svoju viziju prošlosti putem predstave, te najmanje trajne umetničke forme. Za *Kurvine sinove* se može reći da predstavlja jedan od savremenih retkih pokušaja uspostavljanja tehnike restrukturiranja.

Bilo da govorimo o Šnajderovoj istoriji ili o Indoševim sećanjima, Tito je još uvek deo živog iskustva. Za generaciju Tomićeve i Kovačevićeve, "Tito" je neka vrsta spektralnog prisustva. Njegovo se ime izjednačava sa onim delom prošlosti što od nas stoji odvojen tamponom ekstremnog nasilja. I dok su oni čije sećanje dovoljno daleko seže u prošlost, u stanju da premoste taj period i odu čak dalje iza njega, dotle generacije stasale tokom krvavih devedesetih nemaju drugog načina do da, paradoksalno, iskoriste taj sloj nasilja iz prošlosti kao svojevrsni medijum, ili kao sredstvo saznanja šta se uopšte zbivalo pre njih. Tomićeva se hrabro i bespoštedno uhvatila u koštac upravo sa tim traumama nasilja. Predstavu koju je napravila zajedno sa grupom mladih glumaca čini neprestana serija intenzivnih fizičkih akcija. Ta tela spremna su u svakom času da trče, skaču, prevrću se i premeću svuda po pozornici i auditorijumu, nevezano za narativne zahteve samog teksta. Naposljetku, počinju da ukazuju na nešto čega uopšte nema ni u replikama koje izgovaraju, ni u mizanscenu. U času potpune fizičke iscrpljenosti, svako pojedino telo počinje da govori svojim jedinstvenim, individualnim i nekontrolisanim jezikom. Kao što je telo primorano da proširi svoja ograničenja i prodre u zonu ponašanja koja mu je inače nedostupna, tako se sada predstava koristi metodama agresivne dedukcije kako bi se vinula do nečega izvan autorovog iskustvenog kruga. Anica Tomić i njena grupa mladih glumaca pokazali su kako je ipak moguće, polazeći od traumatskog ne-sećanja, oživeti osećanje istorijske prošlosti zasicanjem kroz slojeve ekstremnog nasilja ne-istorije.

U plesnom komadu Felixa Ruckerta *Betwixt and Between – Tito u Indiji* ponovo nailazimo na već pomenutu restrukturirajuću praksu, mada ovog puta u sasvim novom vidu. Uz predstavu Nasser & Tito, ili kako sam naučio da volim socijalizam ovaj komad ulazi u korpus predstava posvećenih Titovom angažmanu u izgradnji pokreta nesvrstanosti. Formalno, u *Betwixt and Between* indijski i zapadnjački oblici plesa izmešani su u cilju gradnje elegantne, angažovane i koreografski veoma pismene predstave. Vrlo duhovito i hrabro, Ruckert koreografski obrađuje ideju nesvrstanosti kroz niz prostornih aranžmana grupe igrača što se razvrstavaju iz početne paralelne formacije (vrste, svrstavanja): kroz prave linije, ili krugove satavljene od parova i, najčešće, kroz dijagonale ocrtane podjednako grupnim prostornim aranžmanima kao i pozama tela individualnih igrača. Rezultat svega toga je predstava puna veselja što kulminira u završnoj sceni: igrači stoje u polukrugu na proscenijumu, svako ima mali perkusionistički instrument u ruci, svi nasmejani, i svi polako prestaju da igraju. Ova scena predstavlja jezgro višestruke nesvrstanosti: geometrijske (polukrug), emocionalne (radost), istorijske (efemernost) i, najzad, koreografske (muziciranje umesto plesa)

If *Green*, *Green* proves hard to pinpoint, it is not because of its vagueness, but because of its restlessness. To say that it belongs to the memory (-X) side of the graph is an approximation. Its site and performance specificity, its con-creteness, and its openness to chance exceed the working definitions of memory. Being too complex for the line of the “complex,” it opens up the tangent that passes through memory in order to establish new cardinal points: theater and contingency. Theater not as a form of representation or a medium, but as a unique aberration of temporality – theater has a unique ability to subvert the perception of linear temporality as proceeding continuously and incessantly from past to present, by bringing the time segments back from the past into the present, and more importantly, by projecting them into the future. Of course, this neat compartmentalization and transfer of temporal units is opposed by the power of contingency inherent to time. Therefore, the graph receives another pair, a variation of X, -X complex:



This tangent is parallel to the diagonal inscribed within the rectangle and marked with the double unbroken arrow. It has more in common with the diagonal than with the sides of the rectangle. The dynamic inside the graph is entirely different from the one taking place at its circumference. It is the combined operation of taking the inverse of the opposite, and vice versa, taking the opposite of the inverse. Look at the graph: we can go from 1/X to -X via -1/X, or, in our variation of the diagram, from Not-History to Memory via Not-Memory. That is exactly the path outlined by the performance *Sons of Bitches* created by young theater director Anica Tomić and dramaturg Jelena Kovačić.

Not-Memory can also be defined as trauma. The more widespread the traumatic experience, the more difficult it is to domesticate and turn it into an acceptable past. Whereas history responds to collective trauma by producing revisionisms, art generates restructuring practices. This term comes from Nathan Vachell, who in his extraordinary book *The Vision of the Vanquished* examines a number of theatrical performances that spontaneously emerged in post-Columbian America as a response to the collective trauma of the conquest. These performance forms survived centuries of colonization and acculturation, and are now considered folklore in Peru, Guatemala, and Mexico. It is telling and interesting that “the vanquished” chose to express their vision of the past through performance, that most perishable of art forms. I like to think of *Sons of Bitches* as a rare glimpse at the possibility of contemporary restructuring practices.

Whether we talk about Šnajder’s history or Indoš’s memory, Tito is still part of lived experience. For Tomić’s and Kovačić’s generation, “Tito” is a spectral presence. This name is identified with that part of the past which is separated from us by the cushion of extreme violence. And while those whose memories are long enough can still bridge that period and tap into the past beyond it, the generation that came of age in the nineties has no other way but to, paradoxically, use that very violent layer of the past as the medium, or as a way of knowing that which came before it. Tomić engages with the trauma of violence in a courageous and unsparing manner. The performance that she creates with the group of young actors is an incessant series of intense physical actions. These bodies are made to run, jump, roll, spring across the stage and around the auditorium regardless of the demands of the narrative. Eventually, they begin to relate something that is not in the narrative, in the lines they speak, or even in the mise-en-scène. At the point of physical exhaustion, each body begins to ooze its own highly individual and uncontrollable language. In the same way in which the body is forced to expand its limits and penetrate into the zone of behavior that is not normally accessible to it, so this performance uses a method of aggressive deduction in order to reach something that is just outside the experience of its creators. Anica Tomić and her group of young actors have demonstrated that, starting from traumatic not-memory, we can create a sense of historical past only by cutting through the layer of violent not-history.

In Felix Ruckert’s dance piece *Betwixt and Between – Tito in India* we also find a restructuring practice, albeit one that is done in a completely different manner. Together with Nasser & Tito or How I’ve Learned to Love Socialism, it constitutes the corpus of performances dedicated to Tito’s engagement in building of the Non-Alignment Movement. Formally, *Betwixt and Between* mixes Indian and Western dance forms in order to create very elegant, engaging, and choreographically literate performance. Quite humorously and boldly, Ruckert choreographs the idea of non-alignment through a series of spatial arrangements of dancers that skirt away from clear parallels (or alignments): straight lines, circles of duos, and most frequently, diagonals that are outlined both by the spatial arrangements of the group and the bodily postures of individual dancers. The result is a joyous performance that culminates in the final image: dancers in a semicircle at the proscenium, each with a small percussion instrument in her or his hands, all smiles, letting the dance slowly extinguish. This image is a nexus of multiple non-alignments: geometrical (semicircle), emotional (joy), historical (ephemerality), and even choreographic (playing music instead of dancing).

Kako teatar misli?

Ispitujući mogućnosti Klajnovе grupe, Rosalind Krauss ukazuje na jedinstveni značaj ovog dijagrama za logiku ponovnog pisanja i ponavljanja: dok "dijagram u svom opsegu sadrži suprotstavljene pojmove" ... "dogle njegove dijagonalne ose pokazuju relacije što prema ovim prvim stoje kao odraz u ogledalu ili, još bolje, kao protivrđne odražene u ogledalu" (Krauss 1993, str.15). Kao rezultat dinamičke snage samog dijagrama, početni pojmovi su "istovremeno sačuvani i poništeni. I to utoliko više sačuvani, što su više poništeni" (str. 15). To u punoj meri važi i za naš dijagram. Preuzevši neki događaj, istorija ga proglašava svršenim i jednom zauvek utvrđenim. Samom njegovom prezervacijom postiže se da prošlost ostane isključena iz tekućih događaja.

Krauss tvrdi da je oblast savremene umetnosti "obeležena putnim znacima kao svojevršnim konceptualnim oznakama, što nisu ucrtani u mapi – jer bi to bilo nemoguće – nego samo ukazuju na pravce duž kojih temelji modernizma stoje zaglubljeni u nebrojenim mračnim rukavcima, slepim, iracionalnim ograncima lavirinta" (str. 21). Ukratko, prostor racionalnog u dijagramu sada je izmenjen i prepravljen, uvećan i izuvijan, sve dok nije prerastao u lavirint iracionalnog. U tom revidiranju i retuširanju, moderni teatar, slično kao i moderna umetnost, ucrtava mapu jedne alternativne istorije, protivistorije. Ono što neki vide kao "izricanje tvrdnji bez ikakve argumentacije" ili kao "nasumičnu dehumanizaciju" zapravo je odgovornost u pokušaju izvlačenja na svetlost dana onog što je iracionalno i nečitko, pritisnuto teškim strukturama racionalnog i čitljivog. To je upravo ono što pokušavaju da ostvare Branko Brezovec u *Weddings & Trials*, kao i Ache u *Katalogu heroja*.

Do ovog trenutka, razmišljajući o Eurokazu 2007 pokušavao sam da razmestim predstave širom dijagrama istorija-sećanje. To su, dakako, bile samo aproksimacije. Ključni parovi pojmova u dijagramu nisu kadri da obuhvate svu kompleksnost pojedinačnih predstava. Umesto toga, oni tek ukazuju na njihov međusobni odnos, kao i na odnos prema glavnoj temi festivala. Kao što smo videli, grubi redukcionizam ovog dijagrama pokazuje se u punom svetlu već u analizi predstave *Zelena, zeleno*. Činjenica da se ova predstava nedovoljno uklapa u zadati dijagram ima za posledicu stvaranje tangencijalne strukture, što sa svoje strane iscrtava novi, još složeniji dijagram koji u sebi sadrži teatar i kontigenciju ili, postavimo li stvari još uopštenije, predstavu kao temporalnu strukturu različitu i od istorije i od sećanja. Sada sam dospao do tačke na kojoj više nije moguće dalje pratiti ono što je bilo postavljeno u početnom dijagramu. Moja premisa, umesto toga, zasniva se na pretpostavci da je pozorišna predstava, budući već nesvodljiva na ma kakve gotove koncepte, prisiljena da uspostavi svoj jezik. Uloga početnog dijagrama, dakle, menja značaj i od centralne sheme postaje tek jedan pomoćni deskriptivni mehanizam.

Prema opisu iz programa, Brezovčev *Weddings & Trials* (ubuduće *W&T*) dodiruju tek tangencijalno centralnu festivalsku temu. Zasnovana na dva različita teksta, na epskoj drami *Glorija* italijanskog simbolističkog pesnika Gabrielle D'Anunzia i pripovesti *Crna orhideja* slovenačkog pisca Edvarda Kocbeka, predmet njezine radnje jesu najopštije teme moći i ambicije, pre nego naracija izvedena iz Titove biografije. Tom nekonvencionalnom tekstualnom materijalu pridružuje se i nekonvencionalno mesto odigravanja predstave: pozorišni foaje adaptiran u krajnje neobičnu pozornicu. U njega vode dva ulaza: jedan za publiku, levo, dok se u dnu ovog prostora, što arhitektonski pripada ovom sada readaptiranom zdanju, nalaze staklena vrata. Desno od njih pruža se pregrađeni deo, prekriven ogledalima, koji unekoliko podseća na noćni klub. Naposljetku, celu desnu stranu pozornice zauzima golema metalna struktura, što tokom predstave postaje ne samo najdominantniji i najpreuveličaniji scenografski element, nego prerasta u jednu vrstu samosvojne predstavljачke sile.

Ovu metalna konstrukcija zapravo je vertikalna dvospratna rešetka. Na svakom spratu stoji niz vrata od rupičasto izbušenog aluminijanskog lima. Važno je imati na umu da skela predstavlja jednu od ikona modernističkog teatra: susrećemo je još u sovjetskim konstruktivističkim postavkama Mejerholda i Tairova, u Piskatorovoj režiji Tolerovog komada *Hopla, živi smo*, i ne tako davno u *Ajnštajnu na plaži* Roberta Wilsona. Ovo vizuelno citiranje postaje mesto susreta *W&T* sa drugom festivalskom produkcijom, *Tito – Stanoviti dijagrami čežnje*, gde ova metalna konstrukcija takođe dominira scenom. Treba napomenuti da se ta linija preseka ne završava samo na tome. Dok u *Tito – Stanoviti dijagrami čežnje* trivijalni detalj sa Titovim brijanjem ukazuje na istorijsku promenu njegovog statusa, dogle u *W&T* video-snimak Tita kako se sam brije, što se neprestano vrti na monitoru iza staklenih vrata, postaje referencijalna tačka celokupne režije. Ništa manje važne od tih vizuelnih i simboličkih tačaka preseka jesu i muzičke. Kroz predstavu *Tito – Stanoviti dijagrami čežnje* provlače se dobro poznate pesme iz Titove ere. U *W&T* čujemo samo odlomke ovih muzičkih tema, prigušene i iznakažene u raspojasanoj svirci bleh-orkestra.⁴ Ove ukrštene reference mogle bi nas navesti na pogrešan zaključak kako *W&T* predstavljaju involutivnu suprotnost (ne-istoriju) Šnajderovoj dramskom istoricitetu. To, međutim, nije slučaj. Nešto duboko a-istorijsko (ne samo anti-istorijsko) krije se u *W&T*.

Video snimak u kojem se Tito sam brije višestruko je uokviren: najpre kutijom televizora, zatim zidom gde je TV monitor ugrađen i najzad, pozornicom. Sasvim neočekivano, metalna konstrukcija postaje još jedno optičko sredstvo. U jednom trenutku, glumci postavljaju konstrukciju na samu ivicu proscenijuma.

4 Eurokaz 07 dao bi se i muzički analizirati. Svaki komad ima svoj prepoznatljiv muzički identitet, što obrazuje novu, zasebnu Klajnovu grupu: *Tito – Stanoviti dijagrami čežnje*: revolucionarne pesme; *W&T*: komade tih istih pesama, distorziranih glasnom balkanskom duvačkom muzikom; *Put za Jeruzalemsko*: mali ulični bleh-orkestar sa dirigentom; *Zelena, zeleno*: musique concrete; *Katalog heroja*: buka koju pravi električna gitara; *Nasser i Tito*: "La Vie en Rose;" *Kurvini sinovi*: nasilna vokalizacija; *Betwixt and Between*, nežna muzika pod uticajem Indije.

How Theater Thinks?

In her reflections on the Klein group, Rosalind Krauss points out the unique way in which the graph engages with the logic of rewriting and repetition: whereas “the graph’s circumference holds all its terms in mutual opposition” [...] “its diagonal axes yield, however, to mirror relations, or rather to mirror restatements” (Krauss 1993:15). As the result of the graph’s dynamic logic, the starting terms “are both preserved and cancelled. Preserved all the more surely in that they are cancelled” (15). This very much applies to our graph. By adopting an event, history proclaims it over and done. Through the very act of preservation, it makes sure that the past remains excluded from ongoing events.

Krauss writes that the terrain of modernist art is “guide posted with various conceptual markers, ones that did not map it – for this would be impossible – but only pointed to the way foundations of modernism were mired by a thousand pockets of darkness, the blind, irrational space of the labyrinth” (21). In short, the rational space of the diagram is revised and redrawn, expanded and convoluted, until it becomes an irrational maze. In this revision and redrawing, modernist theater, like modernist art, maps an alternative history, a counter-history. What some see as the privilege of “making statements without argumentation” or random “dehumanization” is actually the responsibility of mining the irrational and illegible, suppressed by the structures of rationality and legibility. That is precisely what Branko Brezovec’s *Weddings and Trials* and Akhe’s *The Catalogue of the Hero* are doing.

Thus far, I have proceeded by placing specific performances from Eurokaz 2007 on the history-memory graph. Of course, these were only approximations. The basic terms of the graph could not capture the complexity of each performance. Instead, they could only indicate their relationship towards each other and towards the festival’s main theme. The severe reductionism of this schema became apparent already in the discussion of *Green, Green*. The recognition that this performance doesn’t sufficiently conform to the graph resulted in the emergence of the tangential structure, which in itself began to outline a new, more complex graph that includes theater and contingency, or, in general, performance as a temporal structure different from both history and memory. At this point, it is no longer possible to follow the procedure established in the discussion of the main graph. Instead, my premise is that, being irreducible to any preexisting concepts, these performances can, as it were, speak on their own terms. The role of the graph changes from that of the structuring pattern into that of an auxiliary descriptive mechanism.

According to the program notes, Brezovec’s *Weddings and Trials* (from now on *W&T*) in itself is only tangentially related to the main festival theme. Based on two dissimilar texts, the epic drama *Gloria* by the Italian symbolist poet Gabrielle D’Anunzio and the story *Black Orchid* by the Slovene writer Edvard Kocbek, it deals with the general themes of power and ambition, rather than with narratives drawn from Tito’s biography. This unconventional textual material is matched by the unconventional performance space: a theater foyer adapted into an oddly shaped performance space. There are two stage entrances: one for the audience to the left of the playing area, and a glass door at the bottom of the stage which belongs to the actual architecture of this converted space. To the right of the glass door is a cubicle covered with mirrors, resembling a fragment of a night club. Finally, the entire right wing of the stage is filled by an imposing metal structure, which in the course of the evening becomes not only the most dominant stage element and not only an oversized performing object, but an acting force in its own right.

This structure is a vertical grid consisting of two rows and three columns. On both levels, it has a series of doors covered with sieve-like perforated aluminum plates. As such, this kind of scaffolding is one of the visual trademarks of modernist theater: we find it in the Soviet constructivist productions of Meyerhold and Tairov, in Erwin Piscator’s production of Ernst Toller’s *Hoppla, We’re Alive!*, and, more recently, in Robert Wilson’s *Einstein on the Beach*. This visual citation becomes a point of intersection between *W&T* and another festival production, *Tito – Certain Diagrams of Desire*, in which it was used alongside other large pieces of scenography. It is worth noting that the intersections don’t end there. Whereas in *Tito – Certain Diagrams of Desire* the mundane detail of Tito’s shaving serves as an indicator of the historical changes in his status, in *W&T* a video loop of Tito shaving himself that plays endlessly on the monitor behind the glass door becomes a reference point for the entire production. Equally as important as these visual and symbolic points of intersection are the musical ones. *Tito – Certain Diagrams of Desire* features a number of recognizable songs from Tito’s era, performed onstage or incorporated into the production’s soundtrack. In *W&T*, we hear only scraps of these musical themes, distorted by and drowned in a frenzy of brass music.⁴ These cross references could easily mislead us into making the assumption that *W&T* constitutes an involutive opposite (not-history) to Šnajder drama’s historicity. But that is not so. Something profoundly a-historical (and not merely anti-historicist) takes place in *W&T*.

The video clip of Tito shaving himself is placed within multiple frames: the video monitor, then the wall into which the monitor is installed, then the glass door, and finally the stage. In a surprising turn, the metal scaffolding becomes an optical device. The platform comes down from the scaffolding

4 Eurokaz ’07 offers itself for a purely musical analysis. Each production has a very distinct musical identity, which could form another Klein group in its own right: *Tito – Certain Diagrams of Desire*: revolutionary songs; *W & T*: scraps of these same songs distorted by loud Balkan brass music; *Road to Jeruzalemsko*: small, ordered marching brass orchestra; *Green, Green*: musique concrete; *The Catalogue of the Hero*: electric guitar noise; *Nasser and Tito*: “La Vie en Rose;” *Sons of Bitches*: enforced vocalizing; *Betwixt and Between*, gentle, Indian-influenced music.

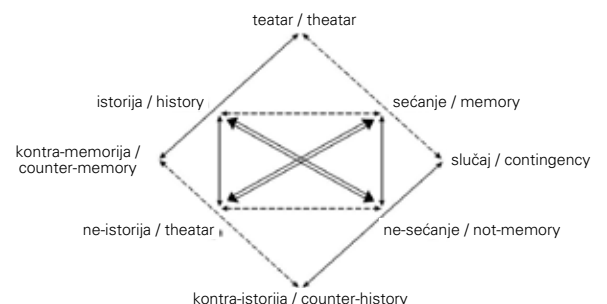
Sa nje se spušta platforma, da bi se zaustavila nekih desetinu santimetara ispred mog lica. Pokušam li da izvirim i bacim pogled iznad tela koja gmižu preko platforme ispred mene, vidim jedno novo telo, skriveno iza perforirane metalne ploče. Metalna mreža dopušta mi tek da nazrem njegove obrise, sastavljene od velikog broja tačaka. Vrata na obrtnim šarkama se zavrti i omogućuju mi da nakratko ugledam telo, da bi se ono već u sledećem trenutku ponovo rasulo u konstelaciju tačaka. Dakle, u položaju sam da mogu ne samo da posmatram konstrukciju, nego i da vidim kroz nju. Ona tako postaje barijera koja osujećuje perspektivu tako što drastično smanjuje dubinu vidnog polja. U slikarstvu, kao i u pozorištu i filmu, dubina polja je simbol temporalnosti u njenom mnemoničkom ili istorijskom vidu. Smanjujući dubinu tog polja, Brezovec odseca sadašnjost od svega što joj prethodi i gura je u naručje budućnosti. I naravno, gledaoci su jedina budućnost kojoj se pozorište ikada može ponadati.

- 5 Vidi knjigu Aleksa Sierza *In-yer-face Theater: British Drama Today* (Lodnon: Faber and Faber) 2001.

Ovo je *in yer face* teatar, i to u najdoslovnijem smislu.⁵ Pred licem mi je ne samo zid sastavljen od cevi i ploča, zajedno sa nesavršenim, golim ostarelim telima koja gamižu, marširaju, recituju i pevaju, nego i zid zaglušujuće glasne muzike. Ona raste u produženi, usporeni i dobro proračunati krešcendo, kao vrhuncem i završnicom cele večeri. Žestoka muzika limenog orkestra Picikato u početku služi kao muzička podloga predstave, zatim se šunja iz prikrajka kao agent na tajnom zadatku, šireći vidljive (i nevidljive) zidove pozornice, sve dok naposljetku muzičari ne zasviraju punom snagom, preplavljujući zaglušnim ritmovima pozornicu i pluća gostiju u publici. Da, naša pluća, ne uši: mi postajemo rezonantne ploče, akustičke posude napunjene do vrha ovom pomamnom svirkom. Gola tela, zaglušujuća muzika i iščašeni prostor stvaraju jedan ekstatičan doživljaj. U svom istraživanju erotike prostora i zvuka, Brezovec transformiše jebačinu u ekspresivnu formu, odnosno u paralingvističku formu *par excellence*. Seksualni odnos ovde više ne stoji u vezi sa strašću, željom ili uživanjem. Ona je puki odnos između dveju suprotnosti: osvajanja i pokoravanja, agresivnosti i pasivnosti, penetracije i otpora, punog davanja i popuštanja, sinhroniteta ritmova i akcije, stimulusa i odgovora. U pitanju je svojevrsni sistem sila i pokreta koji gledajući predstavu učimo da raspoznamo, predviđamo i iščitavamo. To čitanje ne odigrava se više na kognitivnom planu, već utrobom i intuicijom.

Razume se, ne možemo uzeti predstavu *W&T* kao neku suštastvenu formulu teatralnosti. Na Eurokazu 07 imali smo sreće da propratimo jedan sasvim drugačiji vid istraživanja ekspresivnih moći pozorišnog. Reč je o *Katalogu heroja* santpetersburške pozorišne trupe Akhe. Ova trupa sebe s punim pravom takođe naziva i Optički teatar i Ruski inženjerijski teatar. Njihove pozornice nalik je na kakav uvećani Duchampov asemblaž: sastavljena je od velikog broja objekata i grubo napravljenih mehanizama. Dvojica inženjera-izvođača, Maksim Isaev and Pavel Semčenko, tu su sa zadatkom da potpomognu onome što se dešava između samih objekata na sceni. Stvari se pokreću, sudaraju, gore, eksplodiraju, lete, padaju, vrte oko sebe, ključaju, isparavaju, trepere, rastu uvis, erodiraju, sve to u naizgled nekom beskonačnom nizu akcija. Teatar Akhe je teatar sile teže, gde stvari padaju i klize naniže; to je takođe i teatar temperature, gde tečnosti izložene zagrevanju isparavaju i čvrsti materijali odbijaju da se zapale. I važnije od svega, to je teatar slučaja – tim pre što je reč o teatru nasilno deformisanih predmeta. Dešavanja u ovom teatru retko su ljudske prirode, nikad ne uzazivaju ušhit i redovno završavaju neuspehom. Predstava igrana u Zagrebu bila je ranije u repertoaru Akhe, u periodu od 1995. do 1988. Jedna očigledna izmena u odnosu na originalnu verziju jesu table sa datumima i godinama iz Titovog života, kao i fotografije njegovih žena i ljubavnica. Dvojica inženjera ne govore, ali ipak se koriste rečima. U jednom trenutku, ispisuju hrvatsku reč "ŽIVOT" na vertikalno postavljenom platnu, kojeg onda zakreću u vodoravni položaj. Jedan od tih inženjera visi naglavačke s tavanice, zatim se spušta lagano sve dok ne prođe kroz "život". Predstava se završava podjednako evokativnom i enigmatičnom slikom: mala naprava sa propelerom što visi na žici razapetoj ukoso preko proscenijuma kreće se i za sobom vuče natpis na kojem piše "PRAVEDNOST".

Akheova predstava *Katalog heroja*, po mom osećanju stvari, približava se najviše onome što se zove teatarsko razmišljanje. Slično tome, *W&T* približava se idealu pulsirajuće predstave, što počinje da živi svojim životom. Oba komada potvrđuju svoju autonomnost koristeći se potpuno različitim sredstvima. No svejedno, i jedan i drugi uspostavljaju jasnu distancu prema diskurzivnoj strukturi istorije i sećanja. Svojim atakovanjem na stvarnost (simboličnim, estetičkim, ideološkim, tehnološkim) kao i na identitet i, površ svega, odbacujući prošlost, približavaju se onome što bi Fuko nazvao protivsećanjem: temporalnost što "preseca svaku vezu sa sećanjem", ne kao nekom vrstom samozaborava već pre kao odustajanje od istorije, još tačnije, od "naučne svesti u istoriji" kao "volje za znanjem: instinkt, strast, posvećenost inkvizitora, okrutne finese i zloba" (Foucault 1984, str.95). Volja za znanjem: drugim rečima, matematički znak za involucije i opozicije između istorija-sećanje u okvirima Klajnovе grupe.



positioned at the proscenium's edge and stops inches from my face. Performers are swarming on the platform. When I try to look beyond the bodies in front of me, I see yet another body, hidden behind one of the perforated metal plates. The metal sieve allows me to see only its outline comprised of an infinite number of dots. The swiveling door opens up and briefly reveals the body, which in the next moment turns again into a constellation of dots. I am made to not only look at the scaffolding, but also through it. This imposing structure turns into an anti-perspectival grid that severely reduces the depth of field. Now, in painting as well as in theater and cinema, depth of field is associated with temporality in its mnemonic or historic mode. By removing the depth of field, Brezovec severs the present from any kind of anteriority and pushes it towards the future. And of course, the only future performance can ever hope for is its audience.

This is *in yer face theater* in the most literal sense of the phrase. In my face is not only the wall of metal pipes and plates, and imperfect, aging naked bodies that pontificate, sing, and scream, but also the wall of deafening music. It rises in a slow, protracted, and calculated crescendo in order to peak at the very conclusion of the evening. The music of the fierce Pitzikato brass band appears first as a current underlying the performance, then as an agent sneaking in the wings, pushing against the invisible (and visible) walls of the stage until they finally yield and the deafening rhythm invades the stage and the audience's lungs. Yes, our lungs, not ears: we become so many resonators, mere acoustic vessels, of this ferocious playing. In this exploration of the erotics of space and sound, Brezovec transforms sexual intercourse into an expressive form, a para-linguistic form in its own right. Here, sexuality no longer pertains to passion, or desire, or enjoyment. It is a pure relationality between two opposites: advancing and yielding, aggression and passivity, penetration and resistance, skirting and following, a synchronization of rhythms and actions, of calls and responses. It is a pure system of forces and movements that along the way we learn to discern, predict, and read. This reading is visceral and intuitive, not cognitive.

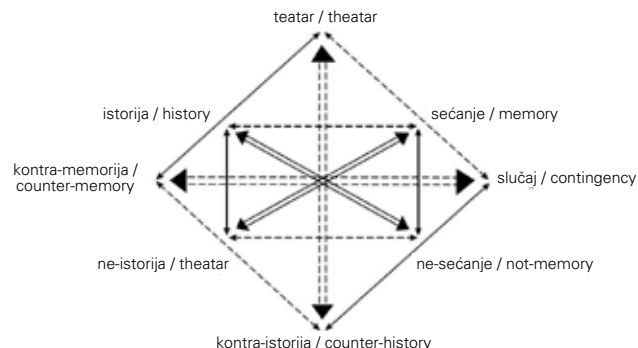
Of course, *W&T* can not be taken as the formula of pure theatricality. At Eurokaz 2007 we were lucky to see yet another, completely different, way of exploring the unique expressivity of theatrical performance. The case in point is *The Catalogue of the Hero* by the St. Petersburg based theater group Akhe. The group also calls itself The Optical Theatre and the Russian Engineering Theater, both with good reason. Their stage looks like an expanded Duchamp assemblage: it contains a number of objects and crudely assembled mechanisms. Two engineers-performers, Maxim Isaev and Pavel Semchenko, are there to facilitate the processes that evolve between the stage objects. Things move, collide, burn, explode, fly, fall, spin, bubble, evaporate, flicker, build up, and erode, thus forming seemingly endless series of actions. Akhe's theater is a theater of the force of gravity, where things fall and glide downwards; it is a theater of temperature, where liquids evaporate when heated and solids refuse to light up on cue. And, most importantly, it is a theater of chance – in so far as it is the theater of crumbling objects. The actions in this theater are rarely human, never imposing, and always exposed to failure. The performance presented in Zagreb is a variation of a show that was in the group's repertory from 1995 to 1998, *The Hero's Catalogue*. An obvious addition to the original version of the performance are panels with dates and times from Tito's life, photographs of him and of the women he dated or married, that every now and then interrupt the process of non-human actions. The two engineers don't speak, but they nevertheless use words. At one point, they write the Croatian word "ŽIVOT" (life) on a vertical canvas, which is then rotated into the horizontal position. One of the engineers is suspended upside-down from the ceiling, and then slowly lowered down, until he passes through "life." The performance ends with an equally evocative and enigmatic stage image: a small self-propelled vessel attached to a wire stretched diagonally across the proscenium, pulling a banner that reads "PRAVEDNOST" (justice).

Akhe's *The Catalogue of the Hero* is perhaps the performance that comes closest, in my experience, to what it means to make the stage think. Similarly, *W&T* comes very close to the ideal of a pulsating performance that assumes a life of its own. Both performances affirm their autonomy by employing completely different means. Yet, they both, each in their own way, establish a very clear distance from the discursive structure of history and memory. Through their assault on reality (symbolic, esthetic, ideological, technological) and on identity, as well as through their rejection of the past, they approach what Foucault called counter-memory: a temporality that "severs its connection to memory" not as an act of self-forgetfulness, but as an act of renunciation of history, or more precisely, of "scientific consciousness in its history" as "the will to knowledge: instinct, passion, the inquisitor's devotion, cruel subtlety, and malice" (Foucault 1984:95). The will to knowledge: that is to say, the operator of involutions and oppositions within the history-memory Klein group.

- 6 Pomenuta budućnost predstave morala bi biti zasnovana na fenomenološkom shvatanju temporalnosti. To bi me odvelo daleko van okvira ovog teksta.

Za protivsećanje se isto tako može reći da predstavlja sećanje koje se ne trudi da prizove prošlost, već pre da anticipira budućnost. U pitanju je kjerkegorovsko ponavljanje kao "prisećanje unapred": umesto da bude orijentisano na prošlost ili čak možda sadašnjost, ono je okrenuto ka budućnosti (Kierkegaard 1941, str. 33). Dve odvojene prakse svojataju budućnost za svoje ishodište, tvoreći time ujedno i prakse protivsećanja: revolucija i performans.⁶ Stoga u poslednjoj analizi mogućnosti koje nudi dijagram, protivistorija će zauzimati položaj tangente na složenoj liniji, dok će protivsećanje stajati kao tangenta na donjoj osi. Ovaj novi dijagram, iscrtan na osnovama početnog istorija-sećanje dijagrama imaće za svoje kardinalne tačke Teatar i Kontigentnost, Protivsećanje i Protivistoriju. Da bismo dovršili Klajnovu grupu, moraćemo ucrtať dijagonale i na ovaj novi dijagram.

Naravno, one služe za obeležavanje operacija analognih onima koje su već postojale u originalnom dijagramu:



- 7 Zahvaljujem se ovom prilikom Michaelu St. Clairu, doktorandu na Odseku za dramu u Stanfordu, Kalifornija, na nesebičnoj pomoći oko dijagrama i stimulativnih komentara vezanih za Klajnovu grupu.

Spoljni dijagram ne predstavlja samo varijaciju početnog dijagrama, ili njegovu poetsku transformaciju, već ocrta granice diskurzivnog. U obzir uzima ne samo ono što je obuhvaćeno dijagramom, nego i ono što stoji van njega. Time nam samo pokazuje koliko daleko je metaforička, odnosno diskurzivna logika u stanju da stigne. Ukazuje na mogućnosti ne-diskurzivnog ili ne-simboličnog označavanja (indeksnog, metonimijskog, materijalnog), ne upadajući u zamke desublimacije.⁷

Misliti Tita znači promišljati čitav niz antinomija: ne samo kraljevske privilegije člana političke vrhuške nego i asketizam gerilskog vođe; ne samo golemu istrajnost velikog državnika nego i poniznost ovejanog birokrate; pozera i radnika; antistaljinističkog staljiniste. Misliti Tita znači pokušati shvatiti koruptivnost i ranjivost revolucije. Stoga misliti Tita ne znači pitati se zašto revolucija nije uspela, nego kakva je uopšte trebalo da bude. Nemoguće je ponovno promišljati Tita bez ponovnog promišljanja revolucije. Od mnogobrojnih mogućnosti složenog problema zvanog Tito, Branko Brezovec izgleda da se odlučio za revoluciju kao subjekt što nadvisuje sve ostalo u finalnoj montaži. Postavio ju je kao šetnju. Idemo od jednog fragmenta festivalskih predstava do drugog. Moramo da prodemo stazama što vode kroz nacionalno kazalište i uokolo; stojimo raštrkani na otvorenom prostoru skvera ili sabijeni u uskim koridorima i odajama. Pozivaju nas da stalno nekud marširamo, kroz mesta nepodesna za šetnju, da zajedno sa glumcima učestvujemo u konspiraciji protiv vremenskih nepravilnosti. Tokom tog procesa, ideja montaže biva preobražena od privilegovane tehnike modernizma do principa slobodnog izbora. Izgleda mi isto tako da je i sam pojam revolucije sada ponovo obogaćen idejom slobode. Bar sam takav utisak stekao iz završnog tabloa montaže. Tu se prepliću scene iz dve različite predstave: igrači u polukrugu na proscenijumu, nasmejani, svaki sa malim perkusionističkim instrumentom u ruci; i mala naprava na vlastiti pogon, zakačena za žicu razapetu dijagonalno preko proscenijuma, što za sobom vuče transparent na kome piše... "RADOST i PRAVEDNOST". Možda je to i jedan od mogućih pravaca ponovnog promišljanja revolucije.

Counter-memory can also be said to be that kind of memory that does not seek to recall the past, but to anticipate the future. It is a Kierkegaardian repetition as “recollection forward:” instead towards the past or even the present, it is oriented solely towards the future (Kierkegaard 1941:33). There are two distinct practices that take future as their origin, and as such constitute practices of counter-memory: revolution and performance.⁵ And so, in the final rendering of the graph, counter-history should occupy the tangential line of the complex, and counter-memory the tangential line of the neuter. Thus, the new diagram, inscribed around the starting history-memory diagram would have Theater and Contingency, Counter-Memory and Counter-History as its cardinal points.

To complete the Klein group, we would have to add the diagonals to the new diagram. Of course, they indicate operations that are analogous to the ones that existed in the original graph:

5 The case for the futurity of performance has to be based on the phenomenological understanding of temporality. It would take me beyond the scope of this paper.

The outer graph is not only a variation, or a poetic rendering of the initial one, but an outline of the boundaries of discursivity. It takes into account not only what is in the graph, but also that which is outside of it. It demonstrates how far the logic of metaphorical, discursive logic, can go. It points to the possibility of a non discursive, or non symbolic signification (indexical, metonymic, material), without falling into the trap of desublimation.⁶

6 I am grateful to Michael St. Clair, a doctoral student at the Department of Drama, Stanford, for his help with the graphs and for his stimulating comments about the Klein group.

To think Tito is to think a series of antinomies: not only the royal privileges of political class, but also the asceticism of a guerilla leader; not only the steadfastness of a great statesman, but also the submissiveness of a bureaucrat; poser and worker; anti-Stalinist Stalinist. To think Tito is to try and understand the corruptibility and vulnerability of revolution. Therefore, to think Tito is not to ask why did the revolution fail, but what should it be. There is no rethinking Tito without a rethinking the revolution. Out of the numerous choices offered by the complex historical terrain called Tito, Branko Brezovec seems to have chosen revolution as the overarching subject of the final montage. He staged it as a walk. We went from one segment of the previous week’s performances to another. We were made to thread the paths through the national theater and around it; we were dispersed in the open air and compressed in tight corridors and halls. We were wordlessly asked to march, to navigate difficult spaces, to conspire with actors against the elements. In the process, the idea of the montage was transformed from the aesthetic procedure of modernism into the principle of choice, and thus reinvested with freedom. It seems to me that the notion of revolution was also reinvested with the idea of freedom. At least, that is what I got from the final scene of the montage. In it, scenes from two performances were superimposed upon each other: dancers in a semicircle at the proscenium, each with a small percussion instrument in hand and all smiles; and a small self-propelled vessel attached to a wire stretched diagonally across the proscenium, pulling a banner. “Joy and justice.” That, perhaps, could be the way to think the revolution.

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Severina Vučković, The Glenbays, director: Branko Brezovec, Croatian National Theatre Ivan pl. Zaic, Rijeka, 2007, photo???

Acting-out: Severina as Baroness Castelli

Lada Čale Feldman

Is acting/performing an art without history, as Jean Duvignaud claimed in the sixties, an art doomed to remain a continuous re-invention *ex nihilo*, historically graspable only within the framework of theatre sociology (cfr. J. Duvignaud, 1965)? Is it, in contrast, as Gibson Cima suggests, a describable series of “styles” overcoming worn-out “conventions” and thus constantly renewable as if “from within”, out of a persistently revolutionizing negotiation of performing with changing playwriting and directing poetics (cfr. Gibson Cima, 1993)? Is the “science” of acting, in contrast, dependent upon the shifting “paradigms” and “epistemes” of its surrounding medical, legal and philosophical discourses on the human, as was hinted by Edward Burns for the pre-modern period and as Joseph Roach systematically argued in a broader historical perspective (1985)? Or is acting/performing, compulsory (re)invention notwithstanding, historical insofar as it is more and more “haunted” by both involuntarily and intentionally evoked ghosts of memory, as one of the most recent voices in the debate, Marvin Carlson (2001), would have it?

As I have tried to demonstrate elsewhere (cfr. Čale Feldman, 2003), a particularly neuralgic aspect of all these and many other intriguing attempts at formulating the logic of the complex cultural reconfigurations of the actor’s position and art is their general unwillingness to systematically address the, so to speak, “secondary excess” with respect to both the actual acting poetics and the actual social fabric that, throughout the history of western theatre, has been discontinuously but repeatedly produced by the female acting practice, an excess pointing perhaps to “the inner truth” of the ambiguous relation of the Law to acting as such. It is not my ambition here to return to various historical instances of this ambiguity, but to use one of its recent examples in order to work out the hypothesis that the repeated public manifestations of neuralgia surrounding female acting can shed some additional – excessive – light on shifts in the social status or in the political use and abuse of actors, in the poetics of acting, in the discourses on the constitution of the subject that affect theories of acting¹, as well as in the type, modes and media of cultural memory that is said by Carlson to haunt the stage of acting, in an uncanny analogy to the ghosting taking place within the “Cartesian theatre” of our minds.²

I will, therefore, claim that what I call the “secondary excess” of female acting still has, in the present day, the somewhat troubled privilege to enact the actor’s, to put it bluntly, sacrificial response to what Žižek termed to be the “ticklish subject” of the contemporary globalized world, even if this “sacrifice” involves just a pure exposure to the public eye (and ear). I evoke Žižek’s musings on the demolition of the Cartesian subject because I side with him in his politically invested refusal to see it as (just) discursive fiction, a sheer effect of de-centered textual mechanisms, and in his option for the analysis of this subject’s, as Žižek says, “forgotten” and “excessive core”, its psychoanalytically detectable, hysterical underside. For it is there, Žižek insists, in the hysteric’s lack, that not only a possible ground for a new kind of political responsibility resides, one which would oppose the liberal-democratic “post-political”, perverse stance of today’s global capitalism, but also, I would humbly add, the age-old basis for its aesthetic counterpart – acting, if not also “acting out”³, a notion suggesting a cryptic, socio-psychoanalytic value implied in the production of an unprecedented acting “event” – a “break” through the multi-layered frames of both cultural and theatrical taming practices that is able to invoke the socially and artistically symptomatic “return of the repressed”.

For Žižek, we are witnessing the withdrawal of the performative efficacy of the symbolic order that, far from opening the gate of a wilful choice among multiple intersecting identities, inevitably returns with a vengeance, transsubstantiated in other, perhaps even more pernicious forms. It either re-appears in the imaginary register, as a set of dislodged cultural simulacra whose provenance is out of our control and with which we establish the inevitable relations of both identification and

- 1 This reflection relies on the hypothesis that “every theory of acting is also a theory of subjectivity”, that “theories of acting are also explicitly theories of what constitutes the human at every given time”, since “subjectivity is something that is performed rather than simply naturally and universally experienced” (Buse, 1998, 219, 221). Today, a framework of a “dominant theory of acting”, such as Stanislavski’s or Brecht’s which Buse discusses, seems to be lost: while justly evoking the current state of a subject split in the Lacanian and Althusserian sense, Buse seems to unjustly privilege these two theoreticians as the two theoretical landmarks marking, on one side of the spectrum, the “essentially human-centered” and, on the other, the “post-humanist” paradigm of the subject. Various “histories of acting” offer various theoretical counterparts to the conceptual and actual crisis of the subject: Artaud and Grotowski’s “ritual actor”, Barba’s transculturally trained one, Kantor’s, Vasiljev’s, Lupe’s and Wilson’s “author-theatre” one, however sophisticatedly theorized (see Kiraly, 2001), can hardly embrace current contradictions in the human, while various strands of performance art eschew any form of prescriptive elaboration of “a technique”, let alone a creation of an all-englobing system which would ideally bridge all the facets of performing – publicity, TV and cinema included.
- 2 See in that respect Pizzato (2006), who puts Carlson’s “ghosting” into a broader disciplinary perspective which unites neurology, psychoanalysis, theater and film, seeing in it an in-born need of the human brain to produce “the ghosts of Self and Other”: “The human mind projects its transcendent ghosts, not only onto the Author’s immortal characters, but also onto the actor’s material body, in its aura of live presence, especially when a star’s appearance onstage is preceded by totem images on the silver screen or TV tube” (ibid, 6).
- 3 “In psychoanalysis, expression naming actions motivated most often by the subject’s urge which more or less deviates from the usual motivational systems and which to a certain extent falls out from his other activities, often in the form of an auto- or hetero-aggression. To a psychoanalyst, the onset of acting out is a sign of the appearance of the suppressed. When acting out appears in the course of an analysis (during the session or out of its context), the explication for it is to be searched for in the transference, and often precisely in the endeavor not to admit its existence through all available means”. In their commentary on the pitfalls of the English translation of Freud’s *agieren*, Laplanche and Pontalis suggest that it is “also an endeavor to break the analytical relationship”, and, incidentally, that the English verb “to act”, used as a transitive verb, includes meanings from the realm of theater: to act a play, to act a part, etc., so that the same pertains to the transitive use of to act out”. The addition of out, according to them, “brings with itself two co-meanings: to exteriorize, to show what one normally holds in oneself, to do it swiftly and thoroughly” (Laplanche and Pontalis, 1992, 2-3).

4 Here I am not only referring to the chapter “The haunted body” in Carlson’s book (2003), and specifically to the part in which he discusses the impact of “actors appearing onstage in full acceptance of their celebrity” (2003, 88), but am also alluding to Robert Cross’s *Stephen Berkoff and the theatre of self-performance* (2004). The latter is interesting for our discussion precisely insofar as it presents its approach to Berkoff’s artistic persona as something relying on postmodern theories of subjectivity (summed up in “the notion of decentred and elusive subject that lacks any fixed or essential presence and/or existence”, 11), precisely the ones that Žižek unifies in a common “attack” directed at the Cartesian subject, offering, in contrast to the apparent multivocality of these theoretical elaborations, a psychoanalytic basis in order to understand its postmodern “deviations” and envisage an ethics of “act”.

5 I am referring here to the pages of Gérard Genette’s study *Metalepsis* devoted to the uncanny feelings experienced whenever we witness various instances of an actor’s private and/or fictional identity crossing over the borders of stage, TV or cinema screen, either in one direction (into the staged or screened “reality”) or another (from screen to everyday life): just as we feel the uncanny effect of either mentioning the real name of the actor or alluding to his or her private person within the fictional frame, so we are also perplexed when we meet the “star” in the street, as if his or her privacy were entirely contaminated by the fictional otherness of a role, a status, or pure appearance in the simulated elsewhere (Genette, 2006, 45-52).

6 The daily accumulating “social commentary” of a transitional Croatia has already been suggesting such a cultural and political disorientation, pointing to, according to Ines Prica, the newly-emerging inversions and hybridisations of both cultural forms and criteria by which to judge them that were induced by the intrusion of the “trivial” into the public sphere. Characteristically, one of the major examples Prica has chosen to exemplify this state is again – Severina as the emblem of a “new type of female social behavior under the circumstances of a re-designed Croatian post-patriarchal society”, the one of “powerful, rich and famous women who have professionally outgrown and ‘historically conquered’ a whole ideological order of work and professional evaluation”, having transformed herself from an “innocent and attractive ‘country girl’ to today’s diva and emotionally untouchable icon of the Croatian metropolis” (Prica, 2004, 148).

7 In his introduction to the *Celebrity Culture Reader* Marshall, however, emphasizes just the opposite, the “continuity between the political and the entertainment spheres”, the once unforeseeable “blending and blurring of what constitutes celebrity and entertainment and what constitutes politics and news”, as well as “the significant depth of investment in meaning” that a celebrity might engender in a culture. He interprets the insistence of celebrity culture to be a logical result of it being the most visible site of articulation of identity and individuality, “one of the essential components in the structure of consumer culture as well as aspirational qualities of democratic culture. Celebrities are hyper-versions that express the potential and possibilities of the individual under the rubrics of capitalist democracy”.

rivalry, or inscribes its castration “cut” not in our internalized, unconscious fears but directly in the Real, as if to rescue the flesh from the numbness produced by the gradual weakening of the forbidding gesture of the Law. This overturn, Žižek argues, is a postmodern version of the “reflexive freedom” granted to individuals, “pervert subjects” torn between two conflicting demands to enjoy themselves: to be “their real selves”, that is, to escape the pressure of social roles for the sake of their own unique creative potential – ultimately resulting in the “idiocy” of isolation – or to engage in permanent worldly self-fashioning, with its equally permanent underlying horror of having nothing to see behind the multiplicity of seemingly freely chosen masks. In a somewhat simplifying move, we could recognize the analogies of these subject positions within the broad range of contemporary acting practice: on one side of the spectrum, the insistent exposure of the naked, sexualized, disabled, deformed or even hurt body, an appeal to watch the fresh wound produced by the cut in the Real, and, on the other, the multi-layered and stylized impersonation, with its off-stage haunting version, the media celebrity “self-performance”.⁴ Are we, therefore, equally witnessing a “reflexive turn” in the contemporary acting practice, and if we are, how are we to manage the growingly complex metaleptic circularity⁵ that links, to use Burns’s phrasing, “acting and being on the postmodern stage”?

This puzzling consideration was prompted and will here be informed by a recent theatre and media-event in Croatia, the protest of several Croatian actresses against the intrusion of the highly politicized figure of pop-turbo-folk singer Severina Vučković into the acting profession, which they saw as proof of the final abdication of Croatian cultural politics to the “anything goes” stance.⁶ The conflicting commentaries surrounding the various, commercially beneficial engagements of this media figure in professional theatres was preceded by a trial against the divulgence of the singer’s private video-tape, which contained explicit sexual scenes involving an entrepreneur, a married man and a father, on an internet site. However, this incident, which turned the singer overnight into a frantically consumed porno star – even if only via the internet – was never used as the crucial argument in the debate regarding her performing rights in the temples of Croatian culture, but hovered instead above the discussion as its unsaid and non-mentionable evidence, only sub-textually pointing to the possible affinities between “watching pornography” and “following celebrities” as something “drawing us away from more serious forms of news and events” (Marshall, 2007, 4).⁷ The debate culminated in last year’s decision by director Branko Brezovec to include the singer in his hyper-expressionist production of Miroslav Krleža’s play *The Honorable Glembays*, written in 1929, one of the sanctified pillars of the national drama repertoire, and, incidentally, a biting anamnesis of the oedipal plot underlying the origins and growth of the capitalist infra- and super-structure – culture and art, particularly theatre, included. Not only was the singer to act and sing on the stage of the Croatian National Theatre in Rijeka in a play turned into a Brechtian mixture of dialogue and opera, but she also took the leading role of the demonic step-mother to the protagonist, one Baroness Castelli. In the play, she is the seductive wife of the industrialist Glembay whose first spouse she brought to suicide, only to be, at the end of the play, herself killed by the enraged stepson Leone, a hyper-sensitive artist, by then already responsible for his father’s heart attack, which killed the old Glembay when he learned about the earlier sexual liaison of his son with the Baroness, now a multiply justified target of Leone’s revengeful outburst. Envisaged as a disruption of the traditional staging of the play – a psychological-realist one, usually emphasizing the actors’ “diction” in the delivery of Krleža’s long and meandering lines, as well as glowing in the opportunity to display lavish costumes and scenery representing a wealthy bourgeois salon – Brezovec’s production opted rather for an intensely “subjectivist” perspective on the action of the play, as if its nightmarish images sprung out of the head of the protagonist in shocking collisions of his sub-conscious, even atavistic memories and the actuality of his present dealings. The turbulent shifting of the collective scenes – in which actors representing his genealogical matrix of murderers, liars and thieves dance in “sound and fury” – and the more intimate ones in which he confronts the “significant Others” of his “family romance”, his father and his step-mother/lover, clamorously succeeded in destroying the supposed glamorous fabric of both the staged and the “real” world to which the performance offered its broken mirror-image, a world enmeshed in economical and moral bankruptcy, in which art and theatre serve as just one more tumour parasitizing on the sick body, symbolically incarnated in the old Glembay and his falling entrepreneurial empire. However, to expose such a falsified status of all the subversive aspirations of artistic interventions is one thing, to deconstruct it from within is another, and it is here that Brezovec’s idea – to employ the singer as both a marketable item of his performance and a controversial “ready-made” transitional icon inducing all kinds of fantasies and identifications, from sexual to political ones – fell into its rightful, auto-referential place.

Being one of the most desired Croatian female drama roles, both by actresses and by their male spectators, Baroness Castelli was first long played by nobody less than the playwright’s wife, and then, both on film and in the theatre, by national theater and film star Ena Begović. She was the much advertised emblem of right-wing Croatia in the nineties, the last period of her rather short-lived career, for she died in the bloom of her thirties in a car accident in the year 2000 – an occurrence which would turn out, as we have seen (cfe. Čale Feldman, 2001, 103) and shall see, to be the very site of multiple ghosting that also included the shadow of the plot of *The Honorable Glembays* and its leading “woman’s part”.

The complaint against the popular singer Severina in taking over this role and entering such a highly esteemed succession line, which was raised in numerous dailies, weeklies and TV-talk shows, first concerned not so much her lack of professional acting training itself – she is recognized nationwide as a skilful performer, even having been given the nick-name “Severina Nazionale” as the darling of pop-turbo-folk fans and a star appearing at political rallies of all parties, depending, as she herself declared, upon the fee⁸ – but the lack of having the professional *status* of actress with a diploma from the Academy of Drama Art. She could, it was claimed, appear in any commercially oriented theatre setting, as Madonna did on Broadway, but not in the National Theatre, subsidized by the state’s Ministry of Culture. And, of course, she would not fit the role anyhow, she could only, to quote Carlson on that same Madonna, “create... disjuncture and distraction” by her “already established persona” (Carlson, 2003, 89): Baroness Castelli, after all, with her promiscuous past and unscrupulous hunt for money and status, her social insensitiveness, two suicides on her conscience and even a murder of an old working woman under the horses of her carriage, must have been a lady with breeding and culture⁹, for why would she otherwise have been the playwright’s wife’s role of preference?¹⁰

Now, since we have introduced the notion of haunting and of cultural memory, it is perhaps not misplaced here to remind us of the stigma accompanying the arrival of the first actresses, primarily on the Italian stage in *commedia dell’arte* professionalism: at the time, the high theatre culture was one of humanist amateurs, while professionalism was considered to be the commercial abasement of art, simultaneously brought by and requiring the engagement of actresses, as their enticing bodily exposure attracted the paying public. This was a well-known and often discussed circular logic of the anathema linking lastingly acting professionalism with prostitution and prostitution with the natural inclination of any woman consenting to appear on a public stage. Her sinful aura was to be historically saved, however, not only with the sheer logic of the upcoming realist stage, which rendered humanist all-male productions obsolete, but primarily with the advent of the nation-state, its national stage and the need for its leading allegorical incarnation – the national female star-actress.¹¹ The entrance of a pop-folk-porn star in the temple of the National Theatre did not, therefore, so much raise the question of professional expertise and certificate, as it rather scandalously blurred the line between two seemingly separated but in fact mutually enhancing ideological realms, discontinuously cohabiting within the public imaginary and concerning the icon of the actress. It dangerously revealed the conflation of the spiritually uplifting national stage, the emblem of the public space as well as the outpost of the Law, and the commercially rewarding media brothel, the realm of sheer, unbridled *jouissance*.

The fact that the performance of *The Honorable Glembays* unhesitatingly pointed to the late president Tudman’s war-profiteering clique in Croatia as the renewed version of Glembay’s morally destitute capitalist empire, and that it included explicit reference to the deceased Ena Begović’s life and career (short excerpts of the cinematographic version of the play, in which she played Baroness Castelli), only fortified the trivial “return of the repressed” induced by the blasphemous employment of the singer. It re-actualized a former scandal involving Ena Begović’s own politically overloaded substitution of the leading actress of the Croatian National Theatre in Zagreb, the controversial Mira Furlan, who during the more recent war in Croatia had the guts to perform in Serbia and who, after having been publicly exposed as a traitor with well-known promiscuous inclinations, as well as a self-absorbed, offended diva, left Croatia for the United States, thus, in a way, committing her artistic suicide and leaving the President’s favourite, right-wing Ena Begović, centre-stage (see *ibid*).

I hope you are following this intricate story of succeeding substitutions and unpredictable mirroring between actresses’ lives, roles, stage and off-stage careers, the haunting personae that the performance by Branko Brezovec expressly exploited, and which all converged in the live and breathing body of the singer Severina Vučković. Already honoured for qualities so similar to the ones structuring the Baroness’s personal history – the capacity to move from “social incompetence” to a “public figure of success and power based on adoration” and “the creation of one’s image through the control of the media” (Prica, 2004, 148) – the singer now behaved as a humble working girl who just aspires to add acting to her career and only vaguely comprehended the gallery of mirrors she was unknowingly thrown into to provoke a paradoxical “irruption of the Real”. The issue of her professional “fitness” for the role quickly died out with the performance taking its celebratory course and with theatre seats being filled weeks in advance, but the commentaries and interviews continued to attack her and the director for a single scene which soon outgrew the context within which it was placed (prompting even the singer herself, the very epitome of the anti-intellectualist stance, to take a pen and defend herself with a confused feminist argumentation on “strong” women being “victims” of a ruthless patriarchal society and its power-cliques).

In the scene in question, Baroness Castelli, contrary to the developments in Krleža’s play, prematurely “dies” under a cardboard jeep, which was soon recognized in the media as alluding to the jeep in which Ena Begović died at the peak of her career, in familial circumstances strangely doubling the dramaturgical constellation of *The Honorable Glembays*: exonerated, as the Baroness in the play, due to her political liaisons, of a crime committed when she was driving drunk, Ena

8 *Ibid*, 150.

9 Indeed, the play marks the first mention of her name with the sounds of Beethoven’s *Mondscheinsonate*, which she is heard playing on the piano.

10 The first performance of Krleža’s play in 1929, and Bela Krleža’s adoption of the role although she was an acting *débutante* at the time, coincided with the tenth anniversary of their marriage. The critics praised her “assured gestures”, “clean bearing and a very pretty appearance”, then again “assured and elegant bearing, clear diction and intelligence”, beyond expectation for an “amateur”(!), and in particular her “ease” in the “salon conversation”, noting, however, that she lacked the “technical vocal instruments to plastically render all the scale that leads to the explosion of Baroness Castelli’s real, vulgar nature” (cfr. Gerner, 2001, 69). Despite the praises, the Croatian National Theatre did not offer a permanent contract to the new-born actress. Later, however, she did enter the ensemble, renewing her interpretation of Baroness Castelli in 1946, a role she “jealously kept to herself” (*ibid*, 70), playing it even when she was 64 years old, in 1960, at the celebration of the theatre’s centenary. Eliza Gerner remembers her as an actress thoroughly devoted to the author’s text, particularly when it was Krleža’s piece, but also as one scrupulously caring for the costumes and refusing to play “in rags”, even if the task in question concerned nobody less than Brecht’s *Mother Courage*.

11 See also Čale Feldman 2004.

Begović also died as the second wife of a rich business-man, in an accident caused by her step-son named Leo, who was driving the jeep. Shocked by the sudden awareness that she was caught in a cycle of disturbing and, as she believed, life-threatening criss-crossings between private and public selves, the singer Severina Vučković, who overtook the magic role and suffered daily blame for desecrating the memory of the deceased actress, finally one evening decided to “act out” and refuse to “die” under the overthrown cardboard jeep, screaming “I do not want to die... ever” and running across the stage into the wings. She continued to repeat that silly gesture each and every evening left in the run of the performance, as if by that very act she would not only save herself but bring the former diva to life as well. Thus the “ready-made” icon that Branko Brezovec claimed to have consciously employed not only for commercial reasons, and not only because of the singer’s artistic capacity, but precisely because, as Carlson would put it for any celebrity, her “biographical and professional past has in a sense become inscribed in her body”, revolted against its own use and produced a “break” whose provenance could hardly be definitely located either in her own body or in any of the imaginary doubles she allusively inhabited.

Although she thus disturbed the logic of the course of action – for she also continued to re-appear in the next scene, as it was planned, under the guise of the dead Glembay’s body, in a surrealist sexual inversion alluding to the contemporary “queering” of the dead maternal and paternal authorities putting pressure on the protagonist’s deranged mind – the actress nevertheless, by her very disobedience, succeeded to add another touch to the overall interpretation of Baroness Castelli in the Brezovec performance. In Brezovec’s version, the character was portrayed not just as a demonic symptom of the degradation of the Glembay universe, but, again paradoxically, as its “madwoman in the attic” and its only ethical agency in the Lacanian sense of the world: a *femme fatale* who realizes that she served as an exchangeable and dischargeable “phantasm” within the oedipal scenario, and who by the end of the performance, in her final break-down aria, “unreservedly accepts the death drive”, thus “entailing the effacement of the very symbolic texture of generation and corruption” (Žižek, 1994, 122).

By refusing to “die”, in contrast, the real singer did indeed, to repeat Carlson’s formulation, “create disjuncture and distraction”, although not insofar as she “did not fit into the rest of the dramatic structure” of *The Honorable Glembays*, but rather insofar as she unwillingly brought out in the open the present sad demise of such ethical possibilities. Having emitted an uncontrollable outcry endeavouring to cut across the divide between the Real and the Imaginary, the brute body and the multiplied impersonation, Severina’s paranoid reaction, on the far end from Franko B’s self-inflicted and even suicidal tortures, equally however touched the boundaries of acting: her ridiculous protest and its obvious etiology in collective and personal transference, in the phantasmatic hold produced by a cardboard jeep not only on her, but also on the audience denouncing it to be offensive to the memory of the deceased Ena Begović, even despite all its presumed aesthetic and, by inference, ethical inadequacy, at least for an instance proved that theatre matters again.

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Miroslav Križić: *The Glambays*, director: Branko Brezovec, Croatian National Theatre Ivan pl. Zajc, Rijeka, 2007, photo???

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Performativna metafizika

John Mullarkey

S engleskoga preveo Leonardo Kovačević

‘Ne čitaj ovu rečenicu’, ‘Ja sam nijem’, ‘Spavam’, ‘Sve je laž’. Ova performativna proturječja, izvor mnogih paradoksa koji su filozofima stoljećima odvlačili pažnju, predstavljaju temeljan način bavljenja performativnim vidovima filozofskog mišljenja. Filozofi govornog čina poput J. L. Austina, Johna Searla i Jürgena Habermasa te bi paradokse razmatrali u okviru odsutnosti podudarnosti između sadržaja iskaza i njegove izvedbe – iskaz ‘spavam’ nije u skladu s činom spavanja (osim, naravno, ako nije riječ o govoru u snu). Nepodudarnost između *iskaza* i onoga što je *rečeno* također je važna s obzirom na izvedbu filozofija u *cjelini*, a ne samo kao pojedinih govornih čina. U slučaju Emmmanuela Lévinasa, na primjer, čini se da se etička poruka iz njegovog najvećeg djela, *Totaliteta i beskonačnosti*, (ona koja se odnosi na nemogućnost da bilo što iz objektivnog svijeta totalizira našu beskonačnu etičku odgovornost prema Drugome) nalazi u proturječnosti sa samim tekstovima iz *Totaliteta i beskonačnosti* koji se čine posve prikladnima da objektivno isporuče svoje poruku. Stoga nastavak tog teksta, *Drugačije od bitka ili s onu stranu biti*, igra daleko složeniju igru s jezikom, s raskorakom između sadržaja i izvedbe (ili s “rečenim” i “iskazom”) kako bi nasukao svaki lažni dojam da Lévinasova knjiga *nešto* želi reći.

Tako je i cijeli arsenal retoričkih aparata iz filozofskih spisa Sørenea Kierkegaarda – ironija, neizravni govor, uporaba pseudonima, parabola, itd. – bio usmjeren protiv performativne proturječnosti njegove poruke da je Istina Subjektivnost, poruka koja se nikada ne bi mogla objektivno prenijeti tradicionalno pisanom knjigom. Pri tome treba naglasiti da obje te osobe rabe izvedbu kako bi *izbjegle* proturječnost, kako bi si osigurale *konzistenciju*. Na primjer, Jacques Derrida je poznat po tome da je navodno napustio *argumentaciju* svoje poruke iz 1960-ih kako bi je zapravo izveo u 1970-ima (u knjizi kao što je *Glas* [hr. *Posmrtno zvonilo*]) i *tako ostao konzistentan*. Mogli bismo zapravo reći da se ni Derrida, ni Lévinas pa čak ni Kierkegaard nisu odrekli argumenata u svom djelu; točnije rečeno, oni su jednostavno prešli u viši red, u meta-argument kako bi spasili svoju konzistenciju, *koherentnost* svoje poruke. A što ako je *ne-konzistentnost* bila sadržajem nečije filozofije, nečije poruke ili argumenta? Kako se to *konzistentno* može obrazložiti? Što bi zapravo tu argument uopće mogao značiti?

U djelu Gillesa Deleuza i Henria Bergsona, kao što ću *argumentirati*, imamo primjere onoga što bi se najbolje dalo opisati kao “performativna metafizika”. Poruka obaju filozofa glasi da se stvarnost u konačnici može shvatiti kao promjena, proces ili razlika. U skladu s tom pozicijom, netko bi s pravom mogao očekivati i konzistentno argumentirati da se *zapravo sve stalno mijenja*, i da zato neprestano moramo mijenjati svoj argument (ili bolje, da se nečiji argument mora stalno mijenjati, bez obzira bilo to hotimično ili ne). I takvo je gledište blisko standardnoj interpretaciji njihova djela. Uzmimo npr. Deleuza. Kada postavljamo pitanje ‘koja je (poruka) Deleuzeova metafizika?’, odgovor koji se često čuje jest da ona nema poruku samu po sebi, da je ona više ‘djelovanje’, ‘stvaranje’ – ‘praksa’, nego ‘teorija’. Deleuzeova izvedba zaista jest stvaranje, neprestano stvaranje novih pojmova, novih vokabulara – onih koji se pokušavaju suprotstaviti i podrivati stare dihotomije kao što su subjekt i objekt, organsko i anorgansko ili čak teorija i praksa. No, kao što ćemo vidjeti, takva trajna kreativnost može također stvoriti nekonzistentnosti u vlastitoj metafizici, a za neke, takva kreativnost izraza neizbježno vodi do besmisla.

Uzmimo Bergsona. Kao što je poznato, Isaiah Berlin je optužio Bergsona da je mislilac koji je najviše odgovoran za ‘napuštanje strogih kritičkih standarda u suvremenom mišljenju i za njihovo zamjenjivanje odgovorima emocionalne kauzalnosti’.¹ Slično su Alan Sokal i Paul Bricmont smjestili Bergsona na čelo čitave tradicije navodno iracionalnog mišljenja koje nazivamo ‘francuskim postmodernizmom’. Za te osobe, Bergsonova je filozofija bila nekoherentni besmisao, a takvom je bila proglašena prije svega na temelju njegove nekonzistentnosti – njegovog neprestanog pomicanja pozicija: u jednom se trenutku činilo da je bio empiricist, u drugom idealist, u sljedećem trenutku je bio materijalist, a onda spiritualist. Promjena *oblika* Bergsonove filozofije zaista je povezana s promjenama njezina sadržaja jer se Bergsonova procesna filozofija ne može odvojiti od pitanja metafizofije, ili od *načina* na koji je bila izvedena. Iz bergsonijanske perspektive, metafizofija jednostavno označava, kako već njezina etimologija ukazuje, ‘promjenu u filozofiji’. Ništa manje nego što proces meta-fizike označava promjenu i preobrazbu u *physisu*, tako i meta-filozofija označava trajnu preobrazbu *philosophiae*. No, moramo paziti da to ne shvatimo kao dokumentarni trag tih promjena (koje bi jednostavno bile povijest filozofije), nego kao promjenu samu, ono što Bergson smatra nužnim kretanjem mišljenja. To kretanje on isto tako naziva “mišljenjem u trajanju”, koje on objašnjava kao neizbježnost da će bilo koja filozofska terminologija – uključujući njegov vlastiti žargon poput ‘*durée*’, ‘mnoštvenost’ I tako dalje – izgubiti svoj snagu i biti nadomještena s novim jezikom ako ta filozofija ostane vitalna.² Takvi novi vokabulari na prvi pogled će se činiti nejasnima, zbrkanima pa čak i paradoksalnima, no ti će pojmovi s vremenom, kao što kaže Bergson, ‘*postati* jasni budući da je konceptualna jasnoća i sama proces’.³ Određena vjernost nečijoj filozofiji može zato zahtijevati trenutnu sustavnu nekonzistentnost, da tako kažemo, ponavljajuće proturječje, ili, ako želite, “odsutnost kauzalnosti”.

Ono metafizičko kod Deleuza i Bergsona stoga je *imanentno* performativnom izrazu Bergsonove i Deleuzeove filozofije, osobito u pogledu njihova trajnog obnavljanja metafizičkih pojmova kako bi se pokretom oduprli bilo kojoj pojmovnoj hipostaziji. Njihov se pokušaj ne sastoji u tome da njihovo

1 Citirano po P.A.Y. Gunter, izd. *Henri Bergson: A Bibliography*, drugo izdanje (Philosophy Documentation Center, Bowling Green State University, 1986), str.232.

2 Henri Bergson, *The Creative Mind*, pr. Mabelle L. Andison (Philosophical Library, 1946), pp.34-35.

3 vidi Henri Bergson, *Mélanges*, izd. André Robinet (Presses Universitaires de France, 1972), str..1062-1064; Henri Bergson, *Matter and Memory*, pr.Nancy Margaret Paul i W. Scott Palmer (Zone Books, 1988), str.183; Bergson, *The Creative Mind*, str.35-36.

mišljenje bolje *re*-prezentira stvarnost kao svoj sadržaj, nego više u tome da ono *izvede* svoju stvarnost što adekvatnije kao metafizičko stvaranje. Ta je izvedba osobito očigledna u Bergsonovu pojmu *élan vital* kada u *Kreativnoj evoluciji* govori o 'živom činu' koji može "prekinuti krug" koji je nastao između metafizike i znanosti:

"[U] samoj je biti argumentiranja da nas zatvori u krug zadatog. No, radnja razbija krug. Da nikada nismo vidjeli čovjeka koji pliva mogli bismo reći da je plivanje nemoguća stvar sve dok ne moramo, da bismo naučili plivati, držati same sebe u vodi i shodno tome, naučili plivati. Argumentiranje nas zapravo uvijek pribije na čvrsto tlo. No, ako se bacim u vodu bez straha, isprva bih se borbom možda mogao održati, a postupno bih se prilagodio novoj okolini: i tako ću naučiti plivati. U teoriji tako postoji određena vrsta apsurdna u pokušaju da spoznajemo drugačijim sredstvima od inteligencije; no, ako se rizik otvoreno prihvati, radnja će možda presjeći čvor koji je argumentacija zapetljala ne htijući ga razriješiti."⁴

4 vidi Henri Bergson, *Creative Evolution*, pr. Arthur Mitchell (Macmillan, 2007), str.124.

Vrsta znanja o kojoj ovdje govori Bergson tiče se *radnje*. To je znanje koje Bergson proživljava u samom *činu* pisanja filozofije koja *miješa metodološku praksu i metafizički sadržaj*. Tu pomiješanost vidimo u mnoštvu mjesta, a osobito u njegovoj uporabi *holističkog, pluralističkog* jezika. U svakom slučaju, misao ili sadržaj se proživljava ili izražava na način njegove izvedbe, u obliku njegova izraza.

Prvi i središnji primjer te ko-evolucije mišljenja i izražavanja nalazimo u Bergsonovu načelu koje je danas postalo općim mjestom – u *holizmu* stvarnog. Bergson je bio holist pa tako analiza ideja i stvari nikada ne otkrivaju svoju izvornu, unutarnju stvarnost nego samo skup nepokretnih dijelova. Analiza ne otkriva istinu sve dok naša materijalnost intervenira u stvarnost, lomeći stvari, ubijajući ono stvarno dok se nad njim vrši vivisekcija. I sam taj *pojam* holizma jest *sam po sebi* holističan budući da za Bergsona ima često drugačije, nekonzistentno značenje kada se nalazi u različitim kontekstima logičke apstrakcije, psihološke intuicije ili izobličenja stvarnog pokreta. Zato je i Bergsonov *vlastiti jezik* neodređenosti nejasan jezik, njegova *uporaba* metafora kroz sva njegova djela (koje su mnogi kritičari iskoristili protiv njega) *apsolutno esencijalna za izraz prave naravi vremena kao trajanja*.

Neki su za Bergsona rekli da je osudio jezik kao neprikladan za 'mišljenje u trajanju'. No, istina je da on zagovara *novi* jezik mišljenja, neprestano iznalaženje metafora, usporedbi i pridjeva kako bi dobio guste opise koji će u stvarnome obnoviti novinu i konkretnu specifičnost dobivenu imobilizacijom općih pojmova. U svom začetnom eseju iz 1903., "Uvod u metafiziku", Bergson zagovara metafiziku koja "oslobađa samu sebe od strogih i već gotovih pojmova kako bi stvorila fluidne reprezentacije".⁵ Upravo zato Bergson zahtijeva da 'metafore rabimo ozbiljno' – jer su *transverzalna* značenja metafora *doslovna* istina procesa *stvarnosti*.⁶ Bruno Paradis je pisao o toj nejasnoj i pomućenoj naravi bergsonovskih pojmova, također upućujući na nužnu neodređenost konceptualnosti ili 'nepreciznosti' u Bergsonovu djelu. Tehnička rasprava o logici nejasnoće odvela bi nas predaleko od teme, ali ostaje činjenica da Berson jasno rabi pojam nejasnog i metaforičkog, neodredivog i neodređenog, ne kako bi neprestano održavao misterij, nego da ukaže na izvorno obilježje svijeta.⁷

5 Henri Bergson, *An Introduction to Metaphysics* pr. T.E. Hulme (Palgrave-Macmillan, 2007), str.13 [OE, str.1401-1402].

6 Bergson, *Mélanges*, str.980.

7 vidi Bruno Paradis, 'Indétermination et mouvements de bifurcation chez Bergson', u *Philosophie*, No.32, (1991), str..11-40: str.17, 19.

Drugi vid te izvedbe nekonzistentnosti ili nepreciznosti nalazi se u Bergsonovu *pluralizmu*. To se događa u onome što neki nazivaju njegovom 'metodom mnoštvenosti' – metodom umnažanja pred filozofskim paradoksom.⁸ Riječ je o posve suprotnom načelu od načela Williama Ockhama koje najbolje objašnjenje traži u pukoj jednostavnosti. Bergsonovo načelo vidi lažne probleme i paradokse čim počnemo *odviše pojednostavljivati*. Apstraktni um, naravno, 'voli jednostavnost', ali tomu je tako zato što apstrakcija *jest* jednostavnost sama, krnjenje i umanjivanje stvarnog. Intuicija je, nasuprot, priznavanje ili pozornost prema složenim nijansama stvarnosti jer onog stvarnog uvijek ima *de trop* [odviše, nap.pr.] što god nadmašuje naš razum: to je 'više nego što je nužno' – *odviše* ovoga, *odviše* onoga, *odviše* svega.⁹ Shodno tome, Bergsonov je aksiom aksiom nejedinstva i pluralnosti naspram jednostavnosti, bilo da je riječ o razjedinjavajućem prostoru, egu, pamćenju, uzroku, znanju, religiji moralnosti. U svakom od ovih slučajeva u kojima obično vidimo jednu vrstu stvari, uvijek se možemo uvjeriti da će pomniji pogled otkriti mnogo drugih stvari, vrsti ili ravni. To vrijedi čak i za samu mnoštvenost (postoje dvije njezine vrste, kvantitativna i kvalitativna) i za bivanje kao takvo (koje ima neograničen broj ravni). Da bismo zato raskinuli s lažnom problematikom ili paradoksom, najprije moramo umnožiti broj varijabli koje su u njoj na djelu: primjerice, problem bivanja ('zašto postoji nešto, a ne radije ništa?') javlja se pretpostavimo li samo *jednu* vrstu konačnog bivstva – 'bivstvo kao takvo' s čuvarom ne-bitka koje viri pod njegovom petom. Za Bergsona ne postoji jedno bivstvo, nego zapravo mnoštvo ravni ili vrsti bivanja, umnažanje bića koje se ne moraju utemeljiti u Jednome. Mnoštvo – drugo ime za novinu, za proces, za trajanje i za *élan vital* – počiva na *vlastitom* temelju.

8 vidi Ann Game, *Undoing the Social: Towards a Deconstructive Sociology* (Open University Press, 1991), str.91-6, 108-11.

9 Bergson, *The Creative Mind*, str.209, 210.

Bila bi ipak pogreška smatrati Bergsonovu opredijeljenost za mnogostruko neobvezatnom ili ne-nužnom: ona je imanentna ili aksiomatska u odnosu na njegovu metodu, s obzirom da je ono što on naziva 'filozofskom intuicijom' samo *senzitivnost* prema razlici. Nije riječ o intelektualnoj odluci, nego o *afektivnoj* praksi. Bergson logici mnogostrukosti možda najbliže dolazi u svojoj matematičkoj

implementaciji infinitezimalnog računa, čije je metode diferencijacije i integracije usvojio na vlastiti način: '*predmet je metafizike izvođenje (opérér) kvalitativnih diferencijacija i integracija*'.¹⁰ Obratite opet pozornost na naglasak na izvedbi u ovom dobrom prijevodu T. E. Hulma, koji je pregledao i autorizirao sam Bergson.

Promicanje nekonzistentnosti ili proturječja još je dublje u Deleuzeovu djelu. Svi Deleuzeovi filozofski junaci zaista zrcale slično transkategorijsko ili 'trasverzalno' mišljenje: za stoike su, na primjer, kvalitete, kreposti i ideje *također tijela*, oblikovana netjelesnim događajima na njihovim površinama. *Lektron* je, na primjer, *istodobno* riječ i stvar, ili bolje, ono što se nalazi *između to dvoje*. Leibnizove monade, Spinozini modusi, Nietzscheove sile, Bergsonova kreativnost – svi se ti mislioci i njihovi pojmovi nalaze u istom tom *međuprostoru* suprotstavljajući se izvedenoj i umjetnoj bifurkaciji subjekta i objekta, duha i tijela, čovjeka i prirode, i, naravno, *također filozofskoj teoriji i praksi*. Alain Badiou to ovako opisuje: Deleuze je htio "filozofiju prirode" shvaćenu kao '*opis u mišljenju života svijeta*', kako bi tako opisan život kao jednu od svojih živih gesti mogao uključiti opis' samog sebe.¹¹

Tako se čak i sama filozofija, posredstvom pojma kreativnosti, također može uključiti u svijet kao tjelesni *događaj*. U Deleuzeovoj posljednjoj zajedničkoj publikaciji s Felixom Guattarijem, *Što je filozofija?*, sami se pojmovi materijaliziraju posredovanjem čimbenika netjelesnog događaja koji se događa na površini tijela poput strojnih konfiguracija.¹² No, čak i prije tog djela, u Deleuzeovoj *Logici smisla*, značenje općenito (filozofsko ili neko drugo) shvaćalo se kao učinak tjelesne površine koji se najbolje ilustrira fizičkim jezikom kojeg rabe, ili još bolje, žive shizofrenici, a u kojem se riječ i predmet više ne mogu razdvojiti:

"U prvobitnom poretku shizofrenije, jedina preostala dualnost je ona između tjelesne radnje i strasti. Jezik je istodobno to oboje jer je u potpunosti usisan dubinom rascjepa. Nema više ničega što bi priječilo propozicije da se opet vrate tijelima i da njihove zvučne elemente ne pomiješaju s tjelesnim olfaktivnim, okusnim ili digestivnim afektima."¹³

Govorni čin je još jedan vid tog materijalnog procesa, netjelesnog događaja koji pogađa različita tijela. No, *svako* je iskazivanje za Deleuza performativno, uključujući njegovo vlastito.

Rosi Braidotti sažimlje Deleuzov metafizički pristup kao 'materijalističku, high-tech vrstu vitalizma'.¹⁴ Još jednom, sprega suprotstavljenih strana je očigledna: materijalizam se obično *suprotstavlja* vitalizmu. No, to mora ostati na razini sadržaja. Drugi pristup smatra, kao što sam pokazao, da je Deleuzeova metafizika *izvedba, stvaranje* – neprestano stvaranje pojmova, novih vokabulara koji će se u svom poprečnom prolazu kroz kategorije suprotstavljati i podrivati starim oprekama. *Novi* vokabular također je *neu-tralan, međuprostoran* vokabular. Njegova novost, njegovo trajno obnavljanje (svaki tekst pokreće novi skup pojmova kako bi zamijenio onaj iz prethodnog teksta) zaista mu omogućuje da rastrgne mrežu bivalentne 'ili/ili' logike: materijalist i vitalist, ni materijalist ni vitalist. Raznorodni pojmovi se povezuju kako bi iznova izveli inkluzivnu disjunkciju ('ili'='i') koja nam na trenutak omogućuje da novost mislimo neutralno, a time i da mislimo ono što leži ispod ili iznad starih opreka.

Takvi su se neutralni vokabulari promicali i ranije (u Spinozinoj 'supstanciji', Jamesovoj 'čistoj egzistenciji', Russelovim 'neutralima' ili Strawsonovim 'osobama'), ali ti vokabulari rijetko su se u daljnjem istraživanju opirali premještanju u staru mrežu subjekta ili objekta, duha ili tijela, kulture ili prirode. Gledište koje ja ovdje podržavam jest da se Deleuzeovi neutralni pojmovi sami po sebi obnavljaju kako bi se kretanjem opirali takvoj preraspodjeli: riječ je o neologizmima ili o kovanicama barem privremeno nekontaminiranim asocijacijama s drugim prethodnim uporabama. Opet naglašavam, razlog tomu nije to što Deleuzovo mišljenje *re*-prezentira novo kao sadržaj (što je nemoguće), nego ga izvodi kao filozofsko stvaranje. Dakle, na pukoj sadržajnoj razini bilo koje *prethodno* značenje nove kombinacije riječi moglo bi, poput npr. poznatog 'žudećeg-stroja', itekako biti zaraženo sklonošću prema jednoj ili drugoj strani, prema duhu ili prema materiji. Znači, nisu toliko važne pojedine riječi koliko formalne *sprege* (stvarne ili implicirane) koje povezuju, trenutni *međuprostor* riječi koji se izvodi u filozofskom stvaranju. Sprega je dijagram koji skicira vrstu procesa koji je u pitanju stapanjem lažno razdvojenih proizvoda procesa.

Popis tih performativnih 'međuprostora' kod Deleuzea je dug: Ideja s onu stranu jednog i mnoštva, 'slike' koje nisu ni duh ni materija, 'nabori' koji pokazuju 'sklonost materije prema životu i organizmima', 'spoj' [assemblage] ili 'phylum' izveden iz 'materije-pokreta' koji je i umjetan i prirodan, 'tehnoški vitalizam', 'smisao' 's jedne strane (okrenut) prema stvarima, a s druge prema propozicijama', 'aliquid', 'događaj', 'izvanjski bitak' [extra-être], i tako dalje. Čak se i samo 'tijelo' definira kao 'bilo što; ono može biti životinjsko, tijelo zvukova, duha ili neke ideje; ono može biti lingvistički korpus, društveno tijelo, kolektivitet'. Neki su od tih pojmova, poput 'ideje', 'smisla' ili 'slike', jednostraniji da bismo s njima počeli i time možda manje dugoročno korisni za dosad rečeno. No, kad su u uporabi, Deleuzeovo upošljavanje fizičkog ili matematičkog imaginarija s jedne strane i

10 Citirano po P.A.Y. Gunter, izd. *Henri Bergson: A Bibliography*, drugo izdanje (Philosophy

11 Alain Badiou 'Review of Gilles Deleuze, *The Fold: Leibniz and the Baroque*, in *Gilles Deleuze and the Theatre of Philosophy*, izd. Constantin V. Boundas and Dorothea Olkowski (Routledge, 1994), str.51-69: p.63.

12 Gilles Deleuze and Félix Guattari, *What is Philosophy?*, pr. Hugh Tomlinson i Graham Burchill (Verso 1994), str.40.

13 Gilles Deleuze *The Logic of Sense*, pr. Mark Lester s Charlesom Stivale, izd. Constantin V. Boundas (Columbia University Press, 1990), str.91.

14 Rosi Braidotti 'Discontinuous Becomings: Deleuze on the Becoming-Woman of Philosophy', in *Journal for the British Society for Phenomenology*, vol. 24, (1993), str.44-55: str.44.

¹⁵ Gilles Deleuze, *The Fold: Leibniz and the Baroque*, pr. Tom Conley (Athlone Press), str.6; Gilles Deleuze i Félix Guattari, *A Thousand Plateaus*, pr. Brian Massumi (Athlone Press, 1987), str.406-7; Gilles Deleuze, *The Logic of Sense*, str.22; Gilles Deleuze, *Spinoza: Practical Philosophy*, pr. Robert Hurley (City Lights Books), str.127; Gilles Deleuze, *Difference and Repetition*, pr. Paul Patton (London: Athlone Press), str.183, 190.

¹⁶ vidi Gilles Deleuze, *Cinema 2: The Time-Image*, pr. Hugh Tomlinson i Robert Galeta (Athlone, 1989), str.280.

psihološkog i vitalnog jezika s druge, nije ni reduktivno niti jednostavno metaforičko, piše on, nego je istodobno 'univerzalna fizika, univerzalna psihologija i univerzalna sociologija'.¹⁵

Drugim riječima, metafore se moraju shvatiti ozbiljno. Kao što je slučaj s Bergsonovom procesnom filozofijom, tako se i Deleuzeova metafizika izvodi posredstvom brojnih popisa, imenovanja i preimenovanja koji kruže kroz njegovu aktualnu filozofiju. I to se u aktualnosti izvodi poput neograničenih nizova, kao povratak imena. Kod svakog mislioca nalazimo primjer filozofske teorije koja je praksa što se upliće u svijet: takve filozofije ne samo da jednostavno promatraju svijet, nego ga i *mijenjaju*, te ih svijet kojeg promatraju i mijenja.¹⁶ Marxova tvrdnja da filozofi svijet samo tumače ne vrijedi za te imanentno performativne filozofije poput ovih budući da narav njihova izražaja nije drugo tumačenje koje oslikava svijet, nego je intervencija koja prakticira nešto svjetovno u potpunosti na svoj način.

Performative Metaphysics

John Mullarkey

'Don't read this sentence', 'I am mute', 'I am asleep', 'everything is a lie'. These *performative* contradictions, the source of the many paradoxes that have kept philosophers distracted for centuries, are one major point of entry into the performative aspects of philosophical thought. Speech-act philosophers like J. L. Austin, John Searle, and Jürgen Habermas would see such paradoxes in terms of the lack of fit between the content and the performance of an utterance – saying 'I'm asleep' does not fit well with *being* asleep (unless, of course, one happens to talk in one's sleep). The misfit between the *saying* and what is *said* is also important with respect to the performance of philosophies *as a whole*, and not just particular speech acts. In Emmanuel Lévinas' case, for example, the ethical message found in his first major work, *Totality and Infinity* – one concerning the inability of anything in the objective world to totalise our infinite ethical responsibility to the Other – seems to be contradicted by the very writing of *Totality and Infinity*, which seems all too adept at conveying its message objectively. Hence, the sequel to that text, *Otherwise than Being or Beyond Essence*, plays a far more complex game with language, between content and performance (or 'the said' and 'the saying') in order to scupper any false impression that Lévinas' book has *something* it wants to say.

Likewise, Søren Kierkegaard's whole panoply of rhetorical devices in his philosophical writing – irony, indirect discourse, the use of pseudonyms, parables, and so on – was ranged against performatively contradicting his message that Truth is Subjectivity, a message that could never be conveyed objectively through a traditionally written book. But note the emphasis for both these figures of using performance to *avoid* contradiction, to assure *consistency*. Jacques Derrida, for instance, is famed for supposedly having abandoned *arguing* for his message in the 1960s in favour of actually performing it in the 1970s (in books like *Glas*) *in order to be consistent*. In fact, one might say that neither Derrida, nor Lévinas, nor even Kierkegaard, abandoned all argument in their work; rather, they simply adopted a higher-order, meta-argument in order to salvage their consistency, the *coherence* of their message. What, however, if *in-consistency* was the content of one's philosophy, of one's message or argument. How might one *consistently* argue for that? Indeed, what would argument mean here at all?

In the work of Gilles Deleuze and Henri Bergson, *I'll argue*, we have examples of what might best be described as 'performative metaphysics'. The message of both philosophers is that reality is ultimately understood as change, process, or difference. And given such a position, one might reasonably expect that, to consistently argue *that everything is really changing all the time*, one would have to constantly change one's argument as well (or rather, one's argument would have to constantly change, whether or not it did so voluntarily). And this is close to the standard interpretation of their work. Take Deleuze, for example. When we ask the question 'what is [the message of] Deleuze's metaphysics?', the answer that frequently comes back is that it has no message as such, that it is a 'doing', a 'creating' – a 'practice' rather than a 'theory'. And Deleuze's performance is indeed a creating, the constant creation of new concepts, of new vocabularies – ones that strive to subtend and subvert old dichotomies, such as between subject and object, organic and inorganic, or even theory and practice. But, as we'll see, such constant creativity can also create inconsistencies in one's metaphysics, and for some, such creativity of expression consequently leads to nonsense.

1 Cited in P.A.Y. Gunter, ed., *Henri Bergson: A Bibliography*, second edition (Philosophy Documentation Center, Bowling Green State University, 1986), p.232.

Take Bergson. Isaiah Berlin famously accused Bergson of being the thinker mainly responsible for the abandoning in contemporary thought 'of rigorous critical standards and the substitution in their place of casual emotional responses'.¹ Similarly, Alan Sokal and Paul Bricmont placed Bergson at the head of the whole tradition of supposedly irrational thought we call 'French postmodernism'. For these figures, Bergson's philosophy was incoherent nonsense, and this was especially so on account of its inconsistency – its continually shifting positions, one minute appearing empiricist, the next idealist, one moment materialist, the next spiritualist. Indeed, the changing *form* of Bergson's philosophy is tied to its changing content, for Bergson's process philosophy cannot be separated from questions of metaphilosophy, of *how* it was performed. From the Bergsonian perspective in fact, metaphilosophy, as its etymology would suggest, simply means 'change in philosophy'. No less than a process meta-physics designates change and transformation in *phusis*, so meta-philosophy designates the continual transformation of *philosophia*. But we must be mindful not to think of this as the documentary trace of such changes (that would simply be the history of philosophy), so much as the change itself, what Bergson regards as the necessary movement of thought. This movement is also named by him 'thinking in duration', which he explains as the inevitability that *any* philosophical terminology – including his own jargon of '*durée*', 'multiplicity' and so on – will lose its force and have to be replaced with a new language if that philosophy is to remain vital.² These novel vocabularies will appear vague, confused and even paradoxical at first, but such concepts will eventually, as Bergson puts it, '*become clear*' because conceptual clarity is itself a process too.³ Hence, a certain fidelity to one's philosophy may actually require a systematic inconsistency, so to speak, perpetual contradiction or, if you prefer, 'casualness'.

2 Henri Bergson, *The Creative Mind*, translated by Mabelle L. Anderson (Philosophical Library, 1946), pp.34-35.

3 See Henri Bergson, *Mélanges*, edited by André Robinet (Presses Universitaires de France, 1972), pp.1062-1064; Henri Bergson, *Matter and Memory*, translated by Nancy Margaret Paul and W. Scott Palmer (Zone Books, 1988), p.183; Bergson, *The Creative Mind*, pp.35-36.

The metaphysical in Deleuze and Bergson, therefore, is *immanent* within the *performative* expression of Bergson's and Deleuze's philosophy, especially with regards to their constant renewal

of metaphysical terms in order to resist – by movement – any conceptual hypostatisation. This effort is not in order that their thought might better *re-present* reality as its content, but rather so that it *performs its* reality all the more adequately as a metaphysical creation. This performance is particularly evident in Bergson's concept of the *élan vital* when, in *Creative Evolution*, he speaks of the 'living act' that is able to 'break the circle' engendered between metaphysics and science:

"It is of the essence of reasoning to shut us up in the circle of the given. But action breaks the circle. If we had never seen a man swim, we might say that swimming is an impossible thing, inasmuch as, to learn to swim, we must begin by holding ourselves up in the water and, consequently, already know how to swim. Reasoning, in fact, always nails us down to the solid ground. But if, quite simply, I throw myself into the water without fear, I may keep myself up well enough at first by merely struggling, and gradually adapt myself to the new environment: I shall thus have learnt to swim. So, in theory, there is a kind of absurdity in trying to know otherwise than by intelligence; but if the risk be frankly accepted, action will perhaps cut the knot that reasoning has tied and will not unloose."⁴

4 See Henri Bergson, *Creative Evolution*, translated by Arthur Mitchell (Macmillan, 2007), p.124.

The kind of knowledge Bergson speaks of here concerns *action*. It is a knowledge that Bergson lives out in the very *act* of writing a philosophy that *intermixes methodological practice and metaphysical content*. We see this intermixture in a number of places, but especially in his use of the language of *holism*, and the language of *pluralism*. In each case, a thought or content is lived out or expressed in the manner of its performance, in its form of expression.

The first and central example of this co-evolution of thought and expression is found in a Bergsonian principle that is now commonplace – the *holism* of the Real. Bergson was a holist such that the analysis of ideas and of things never reveals their genuine inner reality, but only a set of immobile parts. Analysis does not reveal truth, so much as our material intervention upon reality; it breaks things up, killing the Real while vivisectioning it. And this very *notion* of holism is *itself* holistic, having different, sometimes inconsistent meanings for Bergson when taken in the different contexts of logical abstraction, psychological intuition, or the decomposition of real movement. That is why Bergson's *own language* of vagueness and vague language, his *use* of metaphors across all his works (that was used by many critics against him) *is absolutely essential to expressing the true nature of time as duration*.

Bergson is said by some to condemn language as inadequate to 'thinking in duration'. But the truth is that he argues for *new* languages of thought, for the constant invention of metaphor, simile, and adjective in order to provide the thick descriptions that will restore to the Real the novelty and concrete specificity extracted by the immobilising general concept. In his seminal essay of 1903, "An Introduction to Metaphysics", Bergson argues for a metaphysics that 'frees itself from rigid and ready-made concepts in order to create a kind very different from those which we habitually use; I mean supple, mobile and almost fluid representations.'⁵ That is why Bergson demands that we 'use metaphors seriously' – because the *transversal* meanings of metaphor are the *literal* truth of a process *reality*.⁶ Bruno Paradis has written about this vague or fuzzy nature of Bergsonian concepts, and also points to a necessary indetermination of conceptuality or 'inexactitude' in Bergson's work. A technical discussion of the logic of vagueness would bring us far off the point here, but the fact remains that Bergson clearly *uses* the notion of the vague and metaphorical, the indefinable and the indefinite, not in an attempt to perpetuate mystery, but to point to a genuine feature of the world.⁷

5 Henri Bergson, *An Introduction to Metaphysics*, translated by T.E. Hulme (Palgrave-Macmillan, 2007), p.13 [OE, pp.1401-1402].

6 Bergson, *Mélanges*, p.980.

7 See Bruno Paradis, 'Indétermination et mouvements de bifurcation chez Bergson', in *Philosophie*, No.32, (1991), pp.11-40: pp.17, 19.

A second aspect of this performance of inconsistency or inexactitude is in Bergson's *pluralism*. This comes through what has been called by some his 'method of multiplicity' – a method of proliferation in the face of philosophical paradox.⁸ This is quite the opposite of William of Ockham's principle that seeks the best explanation in parsimonious simplicity. The Bergsonian principle sees false problems and paradoxes arising *whenever we simplify too much*. Abstract intellect, of course, 'loves simplicity', but that is because abstraction *is* simplicity itself, an extraction from and diminution of the Real. By contrast, intuition is the acknowledgement of or attention to the messy nuances of reality, because the Real is always *de trop*, whatever is in excess of our intelligence: it is the '*more than is necessary* – too much of this, too much of that, too much of everything.'⁹ Consequently, Bergson's axiom is one of disunity and plurality in the face of simplicity, be it a dis-uniting of space, of the ego, of memory, of order, of cause, of knowing, of religion, of morality. In each case, where we habitually see one kind of thing, we can always be assured that a closer look will reveal many others, many kinds, or many levels. This is even true of multiplicity itself (it has two kinds, quantitative and qualitative) and Being as such (of which there are an indefinite number of levels). To break out of a false problematic or paradox, therefore, we must firstly multiply the number of variables at work within it: the problem of being ('why is there something rather than nothing?'), for example, emerges if one posits only *one* kind of ultimate being – 'Being as such' with an attendant non-being nipping at its heels. For Bergson, there is no one Being, but numerous, actual, levels or kinds of being, a proliferation of beings with no need for a ground in the One. The multiple – another name for novelty, for process, for duration, and for the *élan vital* – is its *own* ground.

8 See Ann Game, *Undoing the Social: Towards a Deconstructive Sociology* (Open University Press, 1991), pp.91-6, 108-11.

9 Bergson, *The Creative Mind*, pp.209, 210.

It would be a mistake, however, to see Bergson's predilection for the multiple as gratuitous or unnecessary: it is immanent to or axiomatic of his method, given that what he calls 'philosophical intuition' is just a *sensitivity* towards difference. It is not an intellectual decision, but an *affective practice*. Perhaps the nearest Bergson comes to a logic of the multiple is in its mathematical implementation in the infinitesimal calculus, whose methods of differentiation and integration Bergson adopted as his own: '*the object of metaphysics is to perform [opérer] qualitative differentiations and integrations*'.¹⁰ Note the emphasis again on performance in this apt translation by T. E. Hulme, revised and authorised by Bergson himself.

10 Bergson, *An Introduction to Metaphysics*, p.42.

The promotion of inconsistency or contradiction is even more profound in the work of Deleuze. Indeed, all of Deleuze's philosophical heroes reflect a similar cross-categorical or 'transversal' thinking: for the Stoics, for instance, qualities, virtues, and ideas *are bodies too*, shaped by incorporeal events on their surfaces. The *lekton*, for example, is *both* word and thing or rather what is *between the two*. Leibnizian monads, Spinozist modes, Nietzschean forces, Bergsonian creativity – all these thinkers and their concepts gather in this same *in-between* place subtending the derivative and artificial bifurcation of subject and object, mind and body, man and nature, and, indeed, of *philosophical theory and practice too*. With regards to this last 'in between', Alain Badiou puts it thus: Deleuze wanted a 'philosophy "of" nature' understood as a '*description in thought of the life of the world*, such that the life thus described might include, as one of its living gestures, the description' itself.¹¹

11 Alain Badiou 'Review of Gilles Deleuze, *The Fold: Leibniz and the Baroque*', in *Gilles Deleuze and the Theatre of Philosophy*, ed. Constantin V. Boundas and Dorothea Olkowski (Routledge, 1994), pp.51-69: p.63.

So even philosophy itself, through the notion of creativity, can also be incorporated into the world as bodily *event*. In Deleuze's last joint publication with Felix Guattari, *What is Philosophy?*, concepts themselves are materialised through the agency of the incorporeal event that runs over the surface of bodies like the configurations of a machine.¹² But even before that, in Deleuze's *The Logic of Sense*, meaning in general (philosophical or otherwise) was understood as corporeal surface effects best illustrated by the physical language used, or rather lived, by schizophrenics where word and object are no longer dissociable:

12 Gilles Deleuze and Félix Guattari, *What is Philosophy?*, trans. Hugh Tomlinson and Graham Burchill (Verso 1994), p.40.

"[I]n...[the] primary order of schizophrenia, the only duality left is that between actions and passions of the body. Language is both at once, being entirely reabsorbed into the gaping depth. There is no longer anything to prevent propositions from falling back onto bodies and from mingling their sonorous elements with the body's olfactory, gustatory, or digestive affects."¹³

13 Gilles Deleuze *The Logic of Sense*, trans. Mark Lester with Charles Stivale, edited by Constantin V. Boundas (Columbia University Press, 1990), p.91.

The speech-act is one further aspect of this material process, an incorporeal event that affects different bodies. But *every* utterance is performative for Deleuze, including his own most especially.

14 Rosi Braidotti 'Discontinuous Becomings: Deleuze on the Becoming-Woman of Philosophy', in *Journal for the British Society for Phenomenology*, vol. 24, (1993), pp.44-55: p.44.

Rosi Braidotti sums up Deleuze's metaphysical approach as a 'materialist, high-tech brand of vitalism'.¹⁴ Once again, the yoking together of opposed terms is evident: materialism is normally the *opposite* of vitalism. But this is to remain at the level of content. Another approach, as I have argued, is to say that Deleuze's metaphysics is a *performance*, a *creating* – the constant creation of new concepts, of new vocabularies, ones that will, in their transversality across categories, subtend and subvert old dichotomies. The *new* vocabulary is also a *neu-tral* vocabulary, an *in-between*. Indeed, its newness, its continual renewal (each text enacting a novel set of concepts to replace those of the previous text), is what allows it to break out of the mesh of bivalent 'either/or' logic: materialist *and* vitalist, not materialist *or* vitalist. Disparate concepts are brought together to perform anew an inclusive disjunction ('or' = 'and') that allows us, for a moment, to think the new *neutrally*, and so to think what lies beneath and beyond the old dualities.

Such neutral vocabularies have been forwarded before (in Spinoza's 'substance', James' 'pure experience', Russell's 'neutrals', or Strawson's 'persons'), but rarely have such vocabularies resisted, upon further inquiry, being repositioned in the old net of either subject or object, mind or body, culture or nature. The view I'm entertaining here is that Deleuze's neutral terms keep renewing themselves in order to resist – by movement – such reallocation: constant neologisms or alloys uncontaminated by association with other previous usage, at least for a while. But again, this is not because Deleuze's thought *re-presents* the new as content (which is impossible), but because it performs it as philosophical creation. At the mere level of content, therefore, any *prior* significance new word-combinations might have, like the famous 'desiring-machine' for example, may equally well infect them with allegiances to one side or the other, to mind or to matter. So what counts is not so much the words individually as the formal *hyphen* (real or implied), bringing together the momentary *in-between* of words performed in philosophical creation. The hyphen is a diagram outlining the kind of process at issue by fusing together the falsely dissociated products of the process.

The list of such performative 'in betweenness' in Deleuze is extensive: the Idea beyond the one and the many, 'images' which are neither mind nor matter, 'foldings' showing 'an affinity of matter with life and organisms', the 'assemblage' or 'phylum' deducted from the flow of 'matter-movement'

both artificial and natural, a 'technological vitalism', 'Sense', with 'one side [turned] toward things and one side toward propositions', the 'aliquid', 'event', 'extra-Being', and so on. Even 'body' itself is defined as 'anything; it can be an animal, a body of sounds, a mind or an idea; it can be a linguistic corpus, a social body, a collectivity'. Some of these terms, like 'Idea', 'Sense', or 'image', are more unilateral to begin with, and so perhaps less useful long-term on account of this. But *while in use*, Deleuze's employment of physical or mathematical imagery on the one side, and psychological and vital language on the other, is neither reductive nor merely metaphorical but, he writes, simultaneously 'universal physics, universal psychology and universal sociology'.¹⁵

Metaphors, in other words, must be taken seriously. As with Bergson's process philosophy, so too Deleuze's metaphysics is performed through the numerous lists, namings, and re-namings circulating through his actual philosophy. And this is performed in actuality as an indefinite series, a regress of names. In each thinker, we have the example of a philosophical theory that is a practice which interferes with the world: such philosophies don't just *look* at the world, but *change*, and are changed by the world they look at.¹⁶ The Marxian claim that philosophers only interpret the world does not hold for such immanent, performative philosophies as these, for the nature of their expression is not another interpretation that pictures the world, but an intervention that practices something worldly all its own.

¹⁵ Gilles Deleuze, *The Fold: Leibniz and the Baroque*, trans. Tom Conley (Athlone Press), p.6; Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, trans. Brian Massumi (Athlone Press, 1987), pp.406-7; Gilles Deleuze, *The Logic of Sense*, p.22; Gilles Deleuze, *Spinoza: Practical Philosophy*, trans. Robert Hurley (City Lights Books), p.127; Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton (London: Athlone Press), pp.183, 190.

¹⁶ See Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Athlone, 1989), p.280.



The time of the ordinary

Matthew Goulish

One elementary premise, as I understand it, in the philosophy of Henri Bergson, differentiates between time and duration, illustrating the contrast with the images of a clock ticking and a lump of sugar dissolving in a cup of hot tea. The clock represents time as we have invented it. Bergson suggests that the clock, and thereby we, make the mistake of considering time homogeneous, material that we may divide into units that represent the diagrammatic design of our eventual action upon matter. His “critique of the spatialization of time,” has recently been considered the starting point for a strain of ocular skepticism in 20th century French philosophy. Both skepticism and ocularity could warrant their own lectures, and those lectures would not be this one, by which I mean I have already digressed before getting out of the first paragraph. I do not intend to essay skepticism or to restore visibility to its rightful standing among the senses. I appreciate seeing Bergson’s name in any primary position, because that suggests his influence, and that does interest me, at least his influence on Gilles Deleuze, the implicit subject of our panel today. Some might argue the influence took the form of a retrograde movement, since Deleuze reclaimed Bergson’s theories for the field of philosophy twenty-five years after Bergson’s death, which might be a roundabout way of returning to the question of time and whether it moves. Bergson claimed it does not. Movement presupposes directionality (spatialization) which properly belongs to matter, substance that shows us time’s influence, but that we must never confuse with time itself (thus the ocular skepticism). Time may have qualities, but movement is not one of them. Only matter has movement, therefore all that moves must be matter, and furthermore, all matter is always in motion, or even: motion is matter. Although responsible for our perception of time, movement remains distinct from it, whatever it is, and a clock counts time in movement, or ticking. Thus we see its misleading nature, and may turn our attention to melting sugar.

§

The tea drinker waits as this suspenseful albeit ordinary event runs its course. The sugar cube dissolving in a glass of hot tea, an image more of change than movement, captures the force of duration as the tension that arises out of time’s indivisibility. Deleuze added his characteristic nuance by pointing out that the melting sugar distinguishes time from space, as time concerns differences in kind, while space concerns differences of degree. As the sugar dissolves, I the tea drinker observe the differences of its duration from 1) itself as it dissolves, and 2) mine as I wait; and those differences of kind constitute the multiplicity of duration. We understand the clock’s mistake of describing time in spatial terms, as the clock attempts to measure changes in duration according to differences of degree (two minutes is sixty seconds more than one minute) rather than kind (what was a recognizable cube-shaped lump of sugar after one minute has become after two minutes a globular form one-quarter the original size, as three-quarters of it is now in liquid suspension in the hot tea, transforming the contents from “tea” to “tea with sugar,” this difference in kind being of course the point).

§

Those of us familiar with thought experiments of this sort will recognize that we have found ourselves in a familiar terrain, the terrain of the familiar, the land of the example. A clock ticking, sugar melting, images “everybody” comprehends, that happen in a sort of Kansas, an ordinary, or the ordinary, place of buttons, clocks, tea and other emblems through which philosophy sheds its light on the world. Examples of course do not exist anywhere except in this imaginary Kansas. Were we to take an actual clock as our case study rather than a virtual one, we would need to ask which clock, what sort, analogue or digital, mechanical or electronic? If mechanical, by which I mean wind-up, one might feel compelled to ask: What exactly differentiates the reducing torque of a wound circular spring as it unwinds, and the clock begins to tick more slowly, or “lose time,” from a diminishing sugar cube? Do they not both indicate the tension that arises out of time’s indivisibility? Certainly Bergson’s example critiques the clock as measure, not mechanism; its incrementalization of time into discrete units suggests as exactly a confusion with matter as there ever could be. Still, and less out of contrariness than fascination, one could inquire about a zone of indiscernability in the actual between differences in degree and in kind. Does not the difference in kind between tea and tea with sugar at some point become the difference in degree between sweet and sweeter? In this tenor not of critique but of tentative rumination, I would like to return to the questions raised by my initial digression concerning ocular skepticism, and contemplate the reverse lineage of visualizations of time in which we might position not only the humble clock ticking away on mantelpiece, wrist, or stove, but also the ancient clepsydras, the liquid clocks of China, inventions that take their western name from the Latin for “stealing water,” or the incense clocks that burn down a series of sticks in precise calibration. Such abandoned practices might pinpoint a forgotten meeting place of time and duration. If two sugar cubes of the same mass and volume drop into two cups of tea of the same temperature, will they dissolve at the same rate? We could propose a sugar clock, measuring units of duration that would not only represent the diagrammatic design of our eventual action upon

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matter, but would be such an action, the diagrammatic arising out of the repetition, because after all, we do need to get some work done today, or, as the poet Susan Howe wrote:

Analyze duration as you
wish to the world we are
from this moment forth

quick light clay dust we
dressed today in a hurry

§

There exist only durations, out of which we fashion time, and confusion between the two is not entirely our doing, but a pre-existing condition of fusion, of the discontinuous with the continuous, the repeated with the different. I intend no critique of Bergson, but rather some admittedly elementary observations in his proximity, and that of Deleuze, wondering how exactly and why the diagrammatic design of our eventual action upon matter might begin with acceding to the notion of duration's repeatability. Understanding the time / duration relationship as weave rather than aporiatic separation might allow us the capacity to make art or even to farm – two activities that fashion a transformation of sorts of the ordinary into the extraordinary. To the extent that attention to matter constitutes action upon matter, to engage another Bergsonian formulation, that “we are really present in everything we perceive,” we can consider the notorious “silent” composition of 1952 by John Cage titled 4'33” – its title borrowed from its time. In attempting his lifelong reduction of music to its emergent instances, the composer first defined its four constituent parts: pitch, volume, dynamic, and duration; and then dispensed with the first three, composing with only the fourth. The result, a piece in which the soloist sits at the piano and plays nothing for 4'33” divided into three movements, yielded the truisms that warrant endless repetition: when framed as such, room noise becomes music, or: the quality of our attention in relation to any sound discloses music's appearance; or even: musicality resides not in the world but in us. Bergson wrote that art extends the faculties of attention beside or beyond need. 4'33” accomplished this extension through a strategy of measure, as if the extraordinary's emergence out of the ordinary requires precisely such a contingent diagrammatic design of time, a game of pretending that the indivisible can be divided. What do I mean by ordinary? Perhaps “that which can be overlooked.” Deleuze said art seeks to render the invisible visible, or the inaudible audible. I would in this case amend invisible to overlookable, and suggest four strategies by which we notice things: absence, repetition, distance, and naming. I do not mean to suggest that the artist or farmer have invented these strategies, but only observed their existence and amplified them, for the sake of directing the course of the diagrammatic design of our eventual action upon matter as one might attempt to alter the course of the wind by opening a window.

§

In the virtual Kansas of the example and the cookbook, clocks tick in some sensible relation to sugar cubes dissolving. The clock's virtual state of temporal measure runs discontinuously on a parallel track with the actual continuity of duration. Bergson's example I think had something to do with sugar cubes actually succeeding in dissolving while clocks never actually but only virtually succeed in dividing time into measurable units. Such virtuality, like the infinitely diminishing fractional measures of Zeno's paradox, exists impossibly outside of the image; impossibly, because, as every runner knows, the finish line is eventually crossed. This impossible outsideness defines virtuality, closely related to the example. My point, if I might finally steer this lecture like a streetcar in that direction, concerns a neglected category of literature and theater that borrows its structural strategy from the tedious, regular, and virtual measure of clock and calendar – the wrongness of such works, and their counter-dramatic ordinary unfolding of time, precipitating their metamorphosis into works of reference. By this I mean to ask: can we claim *The Georgics* of Virgil as the literary antecedent of *The Old Farmer's Almanac*, especially its guide for planting times? Virgil wrote his *Georgics* in Latin around 29 BC, an epic poem that takes its title from the Greek word for farmer (earth worker), and takes as its principal purpose the giving of clear instructions on how to do something, usually agricultural. Virgil divided his *Georgics* into four books devoting respectively the proper attention to crops, trees, livestock, and beekeeping. Incidentally, now might be a good time to point out that the Nobel committee awarded Bergson the prize in literature, as the interregnum of interest for this paper, as some of you may have noted with bemusement or even skepticism, is that no-man's land between art and farming, a somewhat obscure and perhaps even dwindling territory, but one that we might in passing think of as philosophy. Virgil said it better, in the following passage toward the start of *Georgics Book Three*, a passage to which I am partial – who wouldn't be? – as it begins *Sed fugit interea, fugit irreparabile tempus*, or as the poet Peter Fallon translates –

Time's flying by, time we'll never [regain],
 while we in our delighted state savoured our subject
 bit by bit.
 Enough of herds of cows and horses – the last half
 of my task remains:
 my report of sheep and goats, woolly ewes and straggly
 nannies.
 Now you've your work cut out for you – stake your
 hopes of fame on it, courageous countrymen.

Don't think I'm not aware how hard it is to find the words
 for such a theme and dignify one that's so circumscribed.

§

First and foremost, I recommend you feed your sheep
 in comfort under rooves
 until, in its due course, summer sings again, all leaves,
 and spread armfuls of straw and ferns beneath them
 so neither chills nor colds afflict your tender care
 and bring on scab or foot rot – horrors you can't bear
 to see.

Regarding summer singing again, let us consider how the calendar extends the project of the clock in linear rather than circular terms, but certainly as a diagrammatic design of our eventual action upon matter, and even upon one another, since calend in Latin connoted the first day of the month, a traditional time for settling accounts. The calendar raises the stakes, elevating time's divisibility to a grander scale, yet still ordinary, or at least ordinal – relating to order in a series – reminding us of ordinary's original meaning of orderly, not exceptional in pattern, as well as ordered in the sense of receiving orders, well-behaved and overlookable. The calendar both gives and follows orders. As it sequences time, so it sequences matter, in this case the movement of capital and debt. Bergson surveyed the hazards of this perilous equation, and pinpointed its generative fallacy as the prospect of rendering duration visible. Yet as surely as the earth takes another spin around the sun, duration appears to repeat, and the same visual signs populate the actual and the virtual, or, to recast this notion in literary terms, "fantasy is a place where it rains." This line begins the lecture "On Visibility" by the novelist Italo Calvino paraphrasing Dante, who wrote in *The Purgatorio*, "Then it rained down into the high fantasy..." Dante of course travelled through hell, purgatory, and heaven under the tutelage of his tour guide Virgil, author of *The Georgics*, authority on rain, and elucidator of much of *The Divine Comedy's* imagery, or shall we call it phanopoeia, making visible the invisible. I meant to talk about calendars, and why some literary or theatrical works take such temporal accounting as their structural strategy. A case in point here is *365 Days 365 Plays*, Suzan-Lori Parks' project of short plays written for every day for the year 2006, each to be staged within one week of its titular date. These plays, as ordinary as they come, each have their own extreme circumscription and setting on stage as virtual no place of, or on, or in, the calendar. Yet the project in large part appears as an accounting, and thereby resistance, of the US war in Iraq, as the soldier returning home, or not, recurs as a primary motif. The spectre of "wasting time" haunts these plays as it does the similarly unsettling and epic one-year performance works of Tehching Hsieh, and the grandly disorienting litanies of Mark Booth's *365 Days Renamed*. With these works in mind, we may recast calendar literature as a secular echo of the medieval *Book of Hours*, ordered according to the monastic Divine Office, to regulate the prayers and devotions that maintain the daily path of righteousness. One renders duration visible always, it would seem, in the service of something, as the diagrammatic design of our eventual action upon matter follows the lead of an ethic as surely as Dante followed Virgil.

§

Duration appears to repeat. Charles Darwin, after close examination of this appearance, made the case that nature's cycles both repeat and progress, a phenomenon he called evolution. In the American midwest where I come from, the name Darwin signals the battle that still rages between those who prefer their nature endlessly repeating and those who observe in it infinite difference, although I doubt either side would characterize their beliefs this way. For the purposes of our Bergsonian proxemics, we do not see ourselves as laboring against a fixed ground (literally) of nature. We see the differences of our labors visible in relief against seasonal cycles, circadian rhythms, themselves a constant combinatoria of random variation and progress. History has its nature, just as nature has its history, a notion illustrated by the English poet and essayist Nicholas Breton who published *The Fantasticks* in the year he died, 1626. I cannot do comprehensive justice to this remarkable work that writes its way through the seasons, months, holidays, and hours, rendering each unit of time in a single sentence

prose poem. In order to position Breton as the missing link between antiquity and modernity in my evolutionary model of calendar literature, I will share with you, as I hope you will find appropriate, one seasonal passage.

It is now August, and the Sunne is some what towards his declination, yet such is his heat as hardeneth the soft clay, dries vp the standing ponds, wythereth the sappy leaues and scorcheth the skin of the naked : now beginne the Gleaners to follow the Corne Cart, and a little bread to a great deale of drinke makes the Trauailers dinner : the Melowne and the Cucumber is now in request : and Oyle and vineger giue attendance on the Sallet hearbes : the Alehouse is more frequented then the Tauerne, and a fresh Riuer is more comfortable then a fiery Furnace : the Bathe is now much visited by diseased bodies, and in the fayre Rivers, swimming is a sweet exercise : the Bow and the Bowie picke many a purse, and the Cockes with their heeles spurne away many a mans wealth : The Pipe and the Taber is now lustily set on worke, and the Lad and the Lasse will haue no lead on their heeles : the new Wheat makes the Gossips Cake, and the Bride Cup is caried about the heads of the whole Parish : the Furmenty pot welcomes home the Haruest cart, and the Garland of flowers crownes the Captaine of the Reapers. Oh, 'tis the merry time, wherein honest Neighbours make good cheere, and God is glorified in his blessings on the earth. In summe, for that I find, I thus conclude, I hold it the worlds welfare, and the earths Warming-pan. Farewell.

§

Tick tick tick. The conclusion draws near. I said prose poem, but list more accurately describes Breton's project, meandering lists of ordinary made extraordinary through collection and categorization, forms of naming. In particular the writer of the ordinary names the frame. Works woven in and of the time of the ordinary trade in emblems, lists of example, event virtualities against whose afterimage we measure actual events and when they happen. We measure duration against time, melting sugar against ticking clocks, labors and lives against past and prediction. Such works facilitate a process of attention arising out of inattention, the creative means through which we actualize the example. We began with a question about time, and now return to it, and the possibility of time appearing material, constructed as matter, to catalyze this shift in attention. Thus we characterize the means, but what of the motor, the stakes of this creative game? It all means little without the uneasy undertow, which I suggest we call anxiety – a byproduct of the slippage and accidental purchase that time's measure may have or fail to have on duration. In considering time homogeneous, we perceive its heterogeneity; in dividing it we understand its indivisibility; in seeing its effects we intuit its invisibility; in measuring its imaginary differences in degree we experience its unmeasurable differences in kind. The virtual makes the actual apparent, and in the process reminds us of our semi-disempowered place in the time in which we live and grow older. We might consider our calendar literature then as literature that, in foregrounding the background, or minding the diagram in the diagrammatic design of our eventual action upon matter, captures that force of anxiety, the condition that results from residence in a double exposure. These works situate the reader between the experience of continuous duration (in all its Deleuzian multiplicity), and the engineering of discontinuous time that attempts to render that same duration visible. Anxiety shares the root of anger, meaning "to choke," a double verb with and without an object – as one may oneself choke or choke another – a condition verging on hysteria at the impossibility of escaping an inadequate container: the limits of both our measure and perception of time, and our inability to reconcile the two. I do not want to overstate this condition, however, since ordinariness is its most significant feature. For the sake of not dramatizing, I will conclude with an example about drama, from a work not of calendar literature per se, but of literature concerning both calendar and clock and the role they play in Time Regained – in this case not the past regained, but the future, if by regain we mean to make present. The young Marcel Proust, preparing for his first trip to the theater, remains strangely unmoved by the critics' abstract words of praise.

Then, all at once, everything changed, and my longing to see La Berma act was revived by something that made me look forward to the matinee with joy and impatience. As though turned into a stylite, I had gone to my Morris column, a daily activity which of late had become very painful, and there I had seen the first detailed poster for Phèdre itself, still damp with paste, which, though the other members of the cast offered nothing that could help me decide whether to go or not, did give to one of the rewards of my contending urges a more concrete form, and a kind of imminence that made it seem on the very point of becoming a reality: as the poster showed the date not of the day when I stood there reading it, but of the day when the matinee would be performed, and even the time when the curtain would rise, I was suddenly inspired by the happy thought that, on that day, at that very hour, I would be sitting in my seat ready to see La Berma; and in the fear that there might not be time now for my parents to book two good seats for my grandmother and myself, I ran all the way home, full of the magic of the words [...]: The doors will be closed at two o'clock sharp.

Notes and Sources

Bergson's example does not involve tea, but water: "If I want to mix a glass of sugar and water, I must, willy-nilly, wait until the sugar melts." My sense of the peculiarity of the image of mixing "a glass of sugar and water" in this lecture's first line somewhat prematurely raises the question of the impossibility of the universal example, and the premise that the ordinary opposes the virtual. Thus I changed the image to tea in order to render it, for the moment, more overlookable, and less a Breton-like snapshot of the ordinary in Bergson's time.

Henri Bergson, *Matter and Memory*, tr. N. M. Paul and W. S. Palmer, page 211, Zone Books, 1994, New York. "They are the diagrammatic design of our eventual action upon matter. The first mistake, which consists in viewing this homogeneous time and space as properties of things, leads to the insurmountable difficulties of metaphysical dogmatism..."

Alan Read, *Theatre, Intimacy & Engagement – The Last Human Venue*, pages 109 and 288, Palgrave Macmillan, Houndmills and New York, 2008. Commentary on Martin Jay's Downcast Eyes, and Bergson's role in French philosophy's "ocular skepticism."

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Gilles Deleuze, *Bergsonism*, tr. H. Tomlinson and B. Habberiam, page 32, Zone Books, 1991, New York. Deleuze comments on the lump of sugar image from page 13 of Bergson's Creative Evolution. "In this respect, Bergson's famous formulation 'I must wait until the sugar dissolves' has a still broader meaning than is given to it by its context. It signifies that my own duration, such as I live it in the impatience of waiting, for example, serves to reveal other durations that beat to other rhythms, that differ in kind from mine. Duration is always the location and the environment of differences in kind; it is even their totality and multiplicity. There are no differences in kind except in duration – while space is nothing other than the location, the environment, the totality of differences in degree."

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Susan Howe, *Souls of the Labadie Tract*, page 40, New Directions, 2007, New York.

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Giorgio Agamben, *The Time That Remains*, tr. P. Dailey, pages 67 – 68, Stanford University Press, 2005, Stanford, CA. For a theological inflection of the discourse of continuous and discontinuous time as kairós and chronos, the time of the event and the time of the clock, and their braided nature.

Henri Bergson, *The Two Sources of Morality and Religion*, tr. R. Audra and C. Brereton, page 247, Henry Holt and Company, 1935, New York. "...we are really present in everything we perceive..."

Henri Bergson, *The Creative Mind – An Introduction to Metaphysics*, tr. M. Andison, pages 136 – 138, Citadel Press, 1992, New York. "Art would suffice then to show us that an extension of the faculties of perceiving is possible."

Stanley Cavell, *Philosophy the Day After Tomorrow*, page 11, The Belknap Press of Harvard University Press, 2005, Cambridge and London. "...the ordinary as what is missable."

Gilles Deleuze, *Francis Bacon – the logic of sensation*, page 56, Continuum, 2003, London and New York. From Paul Klee: "Not to render the visible, but to render visible."

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For Bergson on movement and the paradox of Zeno of Elea.

The Two Sources of Morality and Religion, page 248,

The Creative Mind – An Introduction to Metaphysics, 141 – 145.

Matter and Memory, pages 191 – 193.

The Georgics of Virgil, tr. Peter Fallon, page 78, Gallery Books, 2004, Loughcrew, Oldcastle, County Meath, Ireland.

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Italo Calvino, *Six Memos for the Next Millennium*, page 81, Harvard University Press, 1988, Cambridge, MA.

Suzan-Lori Parks, *365 Days 365 Plays*, Theatre Communications Group, 2006, New York.

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Nicholas Breton, in *The Works In Verse And Prose Of Nicholas Breton* V2: Prose, The Fantasticks, page 3, Kessinger Publishing Legacy Reprint.

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Marcel Proust, *In the Shadow of Young Girls in Flower*, tr. James Grieve, pages 16 – 17, Penguin Books, 2002, London.

§

Note on the term calendar literature.

I do not altogether understand why I opted for literature as the word to describe works as diverse as Cage's 4'33", Virgil's *Georgics*, Parks' yearlong set of plays, Breton's *Fantasticks*, Mark Booth's sound piece, and even Tching Hsieh's works of durational performance. All of these share a fundamental premise in relation to time's measure and non-measure and the anxiety their similar structures may produce, or so I argue. Yet why describe them all as literature, when clearly only Virgil and Breton conform to that category's traditional definition? These works for me, including Virgil's and Breton's, resist categorization. Discussing 4'33" as music, for example, although essential, limits and distorts the conversation. It seemed the most appropriate choice to position them all within a familiar category, and to allow that category, for our purposes, an open and inclusive, rather than exclusive, definition. I have not supplied this inclusive definition, but adopted it from the Nobel committee when they used literature to describe Bergson's writing.

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